



Argentina Key Titles

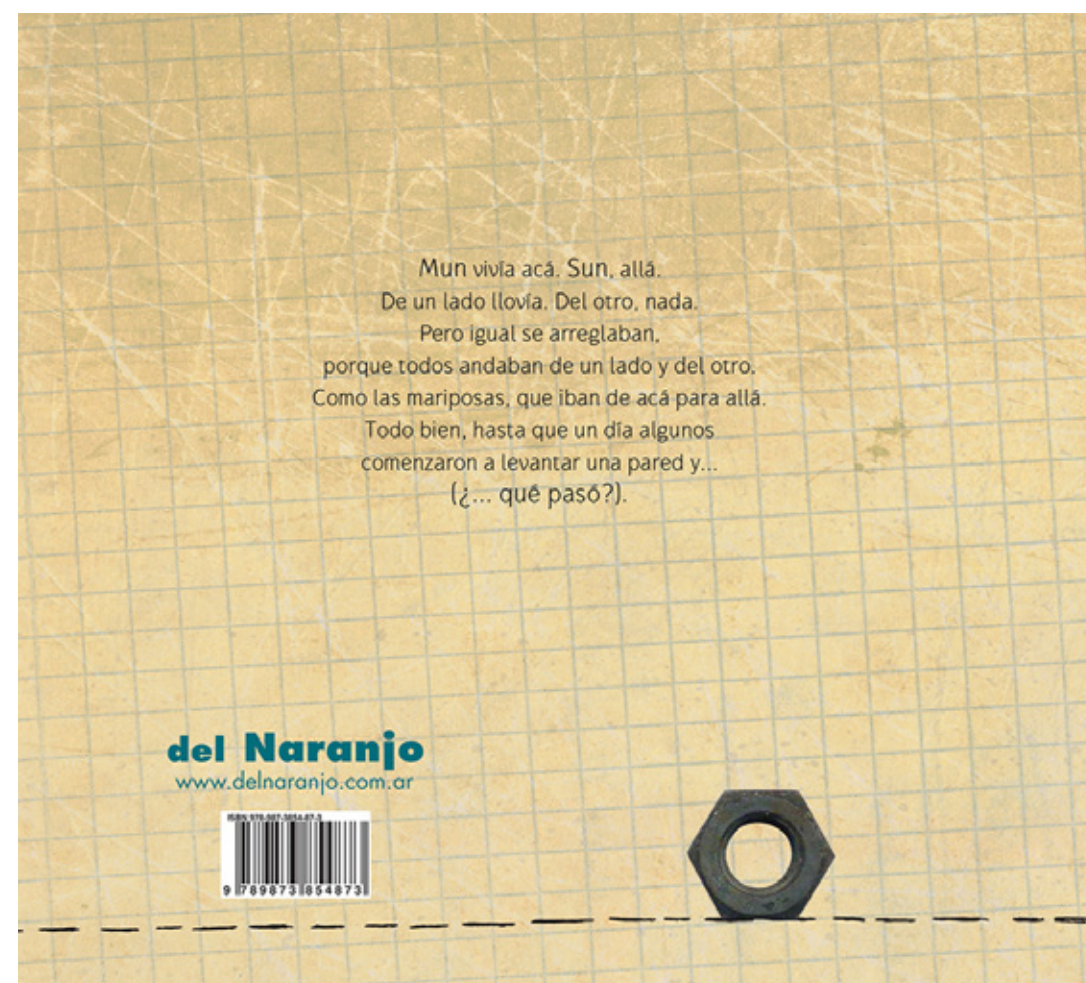




Argentina Key Titles is a project to promote the publication of Argentinian books in other languages. It highlights the bibliodiversity of the Argentinian publishing industry and the quality of its contents. The selection of titles by a prestigious jury of specialists from the publishing industry, consisting of María Rosa Lojo, Alejandro Dujovne, Jorge Bernetti and Damián Vives, covers literature for adults, young adults, children, essays and miscellaneous publications. The selection is for display on stands at all book fairs and cultural events in which Argentina takes part. It will also form part of a bilingual digital catalogue to be circulated and promoted throughout the year ahead.

CHILDREN'S AND YOUNG ADULTS

ACÁ Y ALLÁ [HERE AND THERE]



AUTHOR: **Verónica Sukaczer**
ISBN: **978-987-3854-87-3**
YEAR OF PUBLICATION: **2020**

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Places and spaces. Lots of different ones or just one big one? It all depends. Do we share them? Or do they separate us? This book talks about cutting across our differences, about being free to come and go, about having no horizons to limit us, about being able to look at one another – you at me, me at you – always. And about looking outside ourselves too: being able to gaze out into the distance – up high, down low, this way, that way – without being told one way or another. But what happens when someone builds a wall between us?

Mun and Sun and the butterflies used to go from Here to There, from There to Here. Mun lived Here and Sun lived There. Back and forth they'd go without any bother at all. There was nothing to stop them. The places are Here and There. But There and Here too. Mun and Sun are different, they don't look at all alike. Butterflies flutter by everywhere. Butterflies are butterflies Here and There.

The butterflies came from Everywhere, because they didn't understand about Herethere, they were words that didn't exist in their language.

Until one day, someone from Here or There decided that . . .

Mun and the folk from Here, and Sun and the folk from There CAN'T go on wandering about in Everywhere as if the world were so big and belonged to everyone. Because the folk from There

take the rain from Here. And those from Here want the nice dry land from There.

But Mun and Sun didn't agree and said that, if the butterflies could go from one side to the other, they could too. Didn't they have a right to? They thought they did, but...

So some folk from Here and the folk from There decided to build a wall.

It wasn't that bad at first. Mun and Sun could jump from one side to the other, come and go, Here and There. Until... The wall kept growing and they couldn't jump over it anymore. Not even words could get from one side to the other. So strong was the wall that words shattered when they hit it.

The only ones who looked happy were some folks from Here and the folk from There. Because now it was clear as day that Here was Here and there was There.

There was no Farandwide anymore. And there were no more butterflies!

Mun and Sun watched them leave. Off flew all the butterflies together to Somewhere. And there they were left, Mun on one side and Sun on the other, but longing so much to go after them...

CHILDREN'S AND YOUNG ADULTS

ESTIMADA FAMILIA [DEAR FAMILY]

AUTHOR: **Laura Wittner**

ISBN: **978-950-889-327-7**

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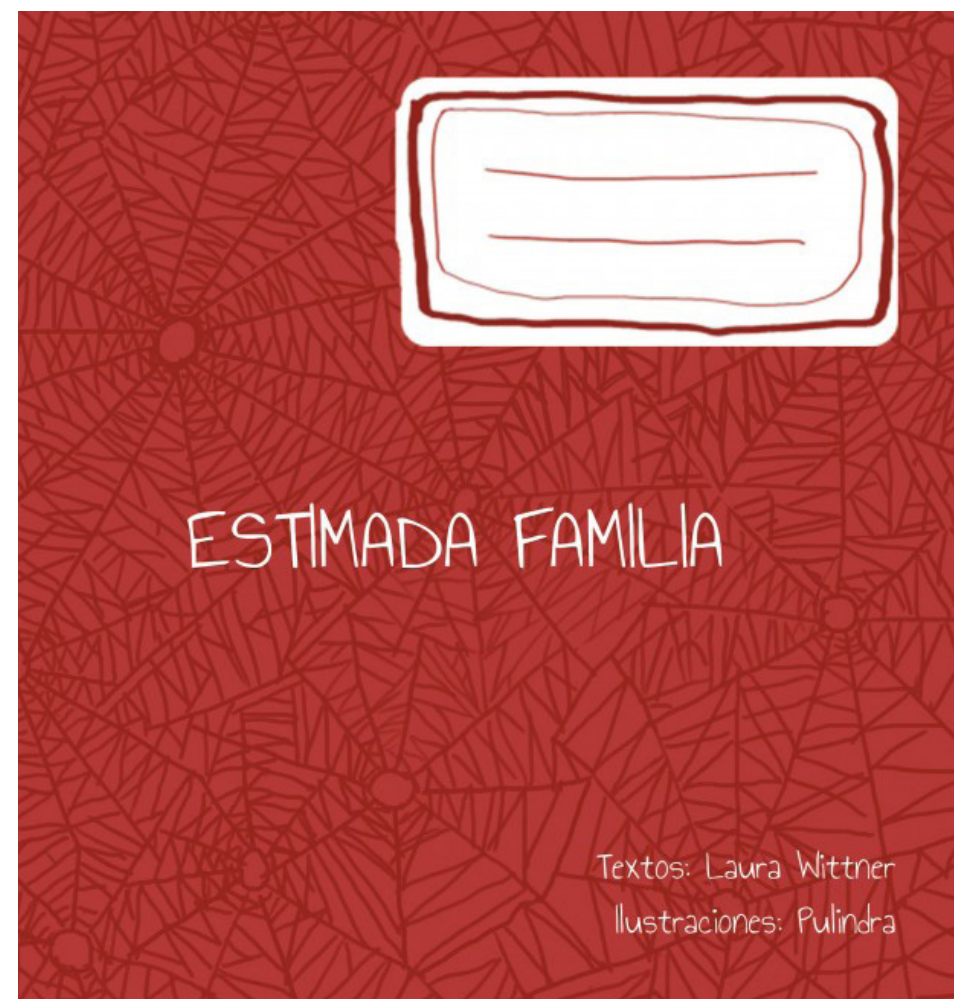
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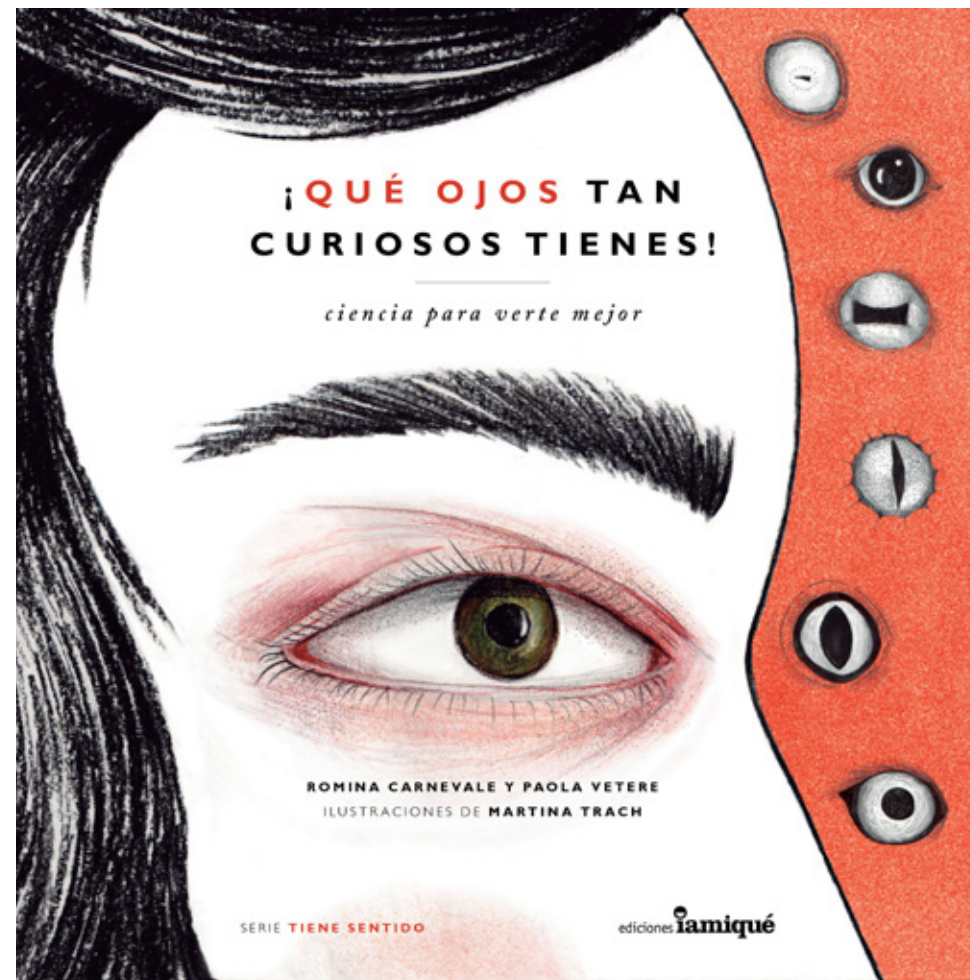
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The most jaw-dropping notes ever scribbled in a school communications diary. These short texts by poet Laura Wittner build a hilarious story about childhood experiences in school. Awaken your little ones' imaginations and bring together the whole family.

CHILDREN'S AND YOUNG ADULTS

QUÉ OJOS TAN CURIOSOS TIENES [WHAT STRANGE EYES YOU HAVE!]



SUBTITLE: **Science to See You Better With**
AUTHOR: **Romina Carnevale | Paola Vetere**
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We form an idea of what the world is like through our senses: sight, hearing, smell, taste, and touch. This title opens our "it makes sense" series. Thanks to our eyesight, we can find our way around in space, judge how far away objects are, know what things look like, enjoy landscapes... and much, much more. We use our eyes to see the world. They're the only organs in our bodies that let us.

Written by two scientists, this book poses questions such as What do you see when you see?, How do you see colors?, Do animals see the same as people?, What do colors look like underwater?, Can anyone see what's invisible?, Can you see heat?, Can you see through walls? Do you see things the way they really are? What can the position of eyes tell you? Always two eyes? Do lynxes have good eyesight? What happens to the light inside your eyes? What can your pupils tell you? And your retinas? What are brows and lashes and lids for? What are tears for? Have there always been eyes?

A iamiqué look at the sense of vision... Don't lose sight of it!

What can the position of eyes tell you?

The Swift Hunter

The cheetah is the fastest land mammal in the world. Her whole body is adapted to run at incredible speeds, which can top over 100 kilometers per hour. When she spots a zebra or a gazelle a little way from the herd, she runs at it. During the chase, she has to manage her energy very carefully because, if it lasts more than a few minutes, her body temperature will rise too high, and her heart and lungs won't stand the prolonged effort.

According to scientists, the success of her pursuit doesn't depend so much on speed but on the breathtaking skill with which the cheetah alters her speed—accelerating, braking, turning, accelerating again... To help her make all those fine adjustments, the cheetah has extremely keen binocular vision, helping her to calculate the distance between herself and her prey with great accuracy from one moment to the next, from the moment she launches herself after her prey to the moment she pounces.

Prey always on the lookout

The zebra spends most of her day eating grasses and leaves, or traveling with the herd in search of food. But her life isn't so peaceful as it seems, because she makes a very appetizing meal for lions, leopards, and cheetahs.

Where are her eyes located? Unlike her predators, the zebra's eyes look sideways and are spaced so far apart that what she sees with her right eye barely overlaps what she sees with her left. This arrangement isn't good for calculating distance and depth, but it does give her a nearly 360-degree field of vision; in other words, she can see all around her. This allows her to spot a predator whichever direction it comes from. Accurate carnivores versus attentive herbivores. Who'll be the winner?

Don't jump to conclusions!

The position of eyes can tell you a lot about whether an animal is an herbivore or carnivore, but that isn't the whole story. While many herbivores' eyes do face sideways, it's only true of ones that commonly fall prey to carnivores. The eyes of the orangutan, for example, which has no natural predators, are forward-facing. Binocular vision lets the orangutan jump from tree to tree without falling or hurting himself, a big advantage when you're picking fruit and leaves to feed on.

What else is there to know about your eyes?

Do you need glasses?

Images aren't always focused precisely on the retina. When they're focused in front of it, people have problems seeing faraway objects clearly and are said to have myopia (short-sightedness). When images are focused behind the retina, the problem is with nearby objects and is called hypermetropia (long-sightedness). The cornea may also not be perfectly spherical, in which case the images formed are blurry however near or far the object happens to be. When any of these things happens—as it does to around five hundred million people across the world!—the best thing is to place a lens in front of the eyes to redirect the light and, working with the cornea and the eye's own lens, focus the image right onto the retina.

Redeye at night...

Why do eyes oftentimes look red in photographs taken at night? When you're in a low-light environment, your pupils dilate. If someone takes a flash photo of you, the muscles in your irises don't react immediately, so the powerful flash of light enters your eyes and is reflected back out. So what then is that red that shows up in the photos? Believe it or not, it's the blood circulating around the insides of your eyes.

How does "anti redeye" on some cameras work? Simple: a few moments before taking the picture, the camera emits a few flashes of very powerful light so that your pupils contract ready for the main flash.



CHILDREN'S AND YOUNG ADULTS

LA HERMANA MENOR [THE YOUNGEST SISTER]



AUTHOR: **Suniyay Moreno / Mariana Chiesa**

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The story behind this book isn't a made-up one. It is spun from the memories of a writer who as a child grew up in the scrublands of Santiago del Estero, the poorest, most rural of Argentina's regions. In Santiago, when a neighbour was butchering a cow, it was common to share a large bone among several families. It was called the huesito gustador – the 'tasty bone' – and for a few weeks it was used to add flavour and substance to the thin broths of working men and women. Suniyay Moreno tells the story of the time she had to go and fetch the tasty bone... Being the smallest she couldn't do much else out in the fields. This tale is thrilling and unlike any contemporary urban narrative. It reflects the challenges, games and growth experienced by all children. This is how it begins:

'Deep in the bush, on the other side of the river, the mother, the five sisters, the seven cousins and the two sons of the migrant farmhand had slept in the hut that night. The eldest out in the trampled dirt yard under the moonlight. The youngest and the visitors beneath the leafy bower. As soon as dawn broke, their Mamay was waiting for them with

hot, milky maté tea. She filled their mugs and cut a tortilla with pork crackling into fourteen more or less equal slices. When they finished eating, their mamma distributed the chores. It was Lila's turn to fetch the firewood.

Chiqui's to fetch the water.

Pelu had to look for pumpkins, which grew a long way from the houses, right down by the river.

It was Noe's turn to grind the corn in the mortar.

And her Mamay sent Picu to fetch the tasty bone from Doña Ciriaca's. Being the youngest sister, she wasn't given the really important jobs.'

Can the youngest sister, barely five years old with skinny little legs, cross four miles of thick bush to a neighbour's house on foot and collect the bone for the soup? Will she get side-tracked along the way? Will she cross paths with wild dogs? Or will she lose her way under the scorching noonday sun?

Illustrations by the Italian Argentinian artist, Mariana Chiesa.

CHILDREN'S AND YOUNG ADULTS

RITA BONITA [PRETTY RITA]



AUTHOR: **Sandra Siemens**
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This tale is based on a true story. To stop the Javan rhinoceros going extinct, people decided to take a desperate but effective step: to cut off their horns and remove the object of their hunters' greed.

Rita is a rhino who's had her horn cut off. And she isn't happy about it. The story is told by Bufágido, a little bird who runs along Rita's back picking off the bugs that gather there. It begins like this:

I have chestnut-brown feathers and a white breast.

My real name is Bufágido, but Rita calls me Budo.

Rita's feeling sad.

I've been rehearsing the words to tell her since the morning, but it's no use. Every time I try, I get all nervy and start stammering.

What's happening to Bufágido – Budo – isn't hard to understand: he's hopelessly in love with Rita. And she... hasn't even realised. Rita's sad because her horn's been cut off. He does his best:

From morning

to night I run around her back and keep it spotless. No grubs, no flies, no ticks.

But it isn't enough to make Rita's sadness to go away:

Though she doesn't know it, my little heart is bursting with love for hers.

But for all the difficulties that crop up right from the beginning, this is a typical love story with a happy ending. Rita finds her partner. Dok is a rhino who, like her, has had his horn cut off to save his life. And Bufo finds a companion in the beautiful little bird who cleans Dok's back. It was love at first sight:

She has chestnut-brown feathers and a white breast.

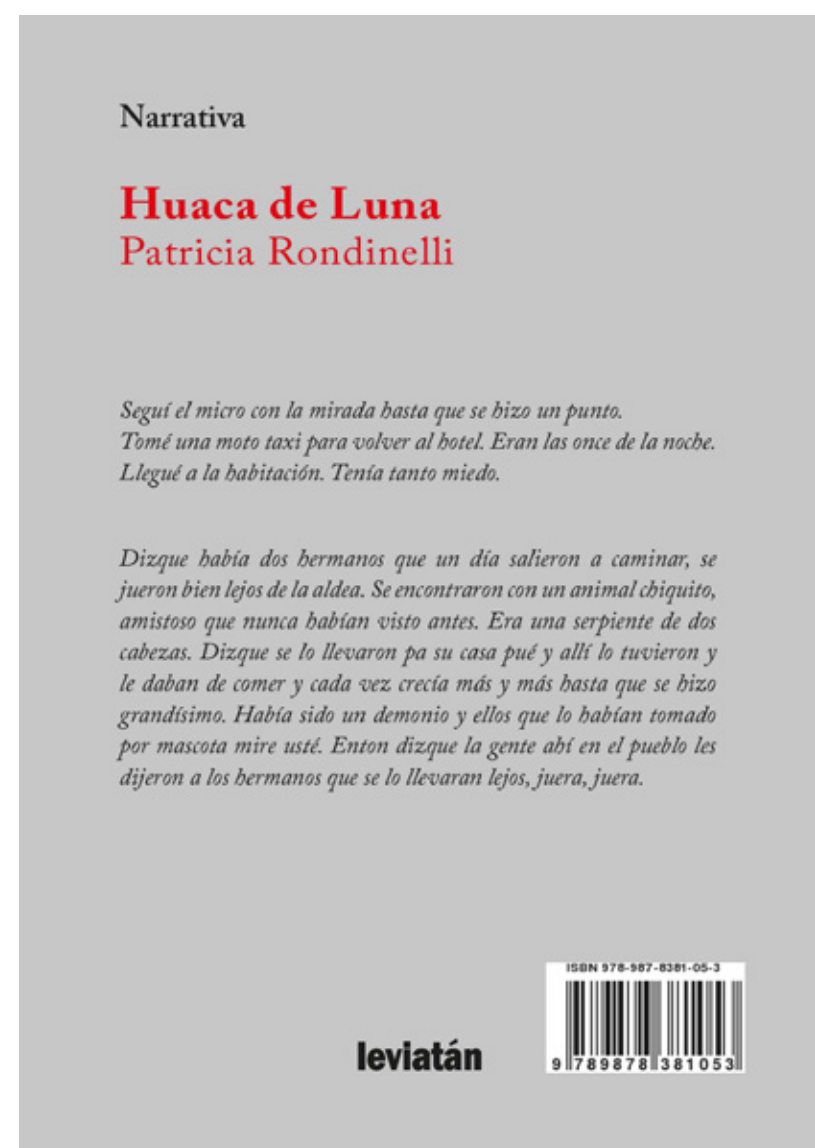
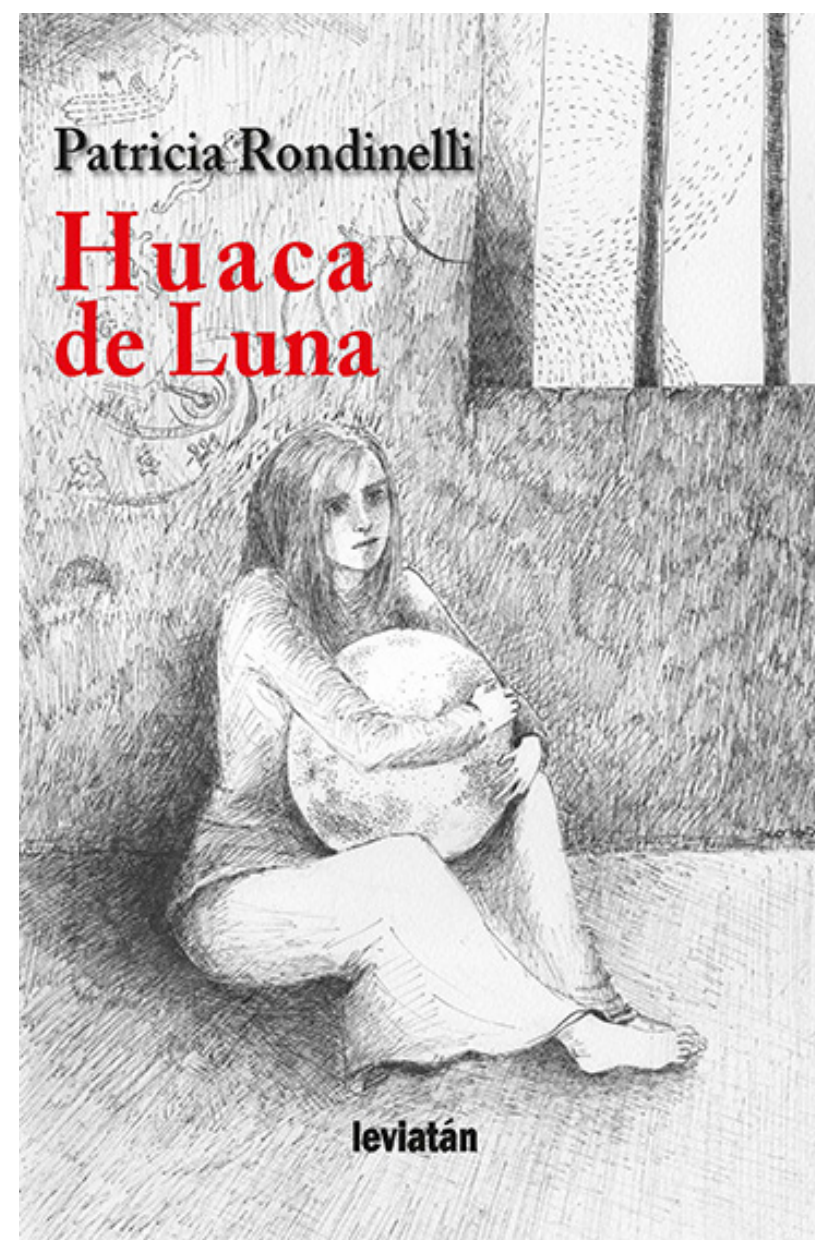
Nibbling a tick, she cocks her head and gives me a look out of the corner of her yellow eyes that takes my breath away.

Then she snuggles down between Dok's ears, gives an exhausted sigh with her red beak and says to me:

'Tomorrow will be another day.

I'm afraid I'll stammer, but





CHILDREN'S AND YOUNG ADULTS

HUACA DE LUNA [HUACA OF THE MOON]

AUTHOR: **Patricia Rondinelli**
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Aged twenty and eighteen, brother and sister Mauro and Vanina embark on a trip to northern Argentina. Their month-long trip is extended and soon becomes a journey of initiation. They meet people, play guitar and sing in bars, making and selling food for a living. The novel is told by Andrea, Mauro and Vanina's mother. She and her husband keep in constant touch with their children via email, until one day Andrea comes across some shocking news from the police: Mauro and Vanina have been arrested in a town in Peru for possession of marijuana.

Events begin to happen thick and fast. The prose moves swiftly and nimbly without stopping to linger over details, yet still managing to depict the arid situations the family has to go through and everything their parents have to do to find Mauro and try to bring about the release of Vanina.

The story is punctuated by Andrea's thoughts about her role as a mother, hers and her husband's role as parents, fears, fantasies, parent-child relationships, adolescence, children as 'others', family histories.

The native Peruvian peoples' legend of the Huaca of the Moon provides a metaphorical backdrop to this story about justice, injustice, the abuse of power, corruption, marginalisation, violated rights, xenophobia and . . . love.



CHILDREN'S AND YOUNG ADULTS

LAS COSAS POR SU NOMBRE [CALLING THINGS BY THEIR NAMES]

AUTHOR: **Florencia Serpentina**

ISBN: **978-987-3854-81-1**

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PRIZES: **Shortlisted for Alija**

2019 young person's novel

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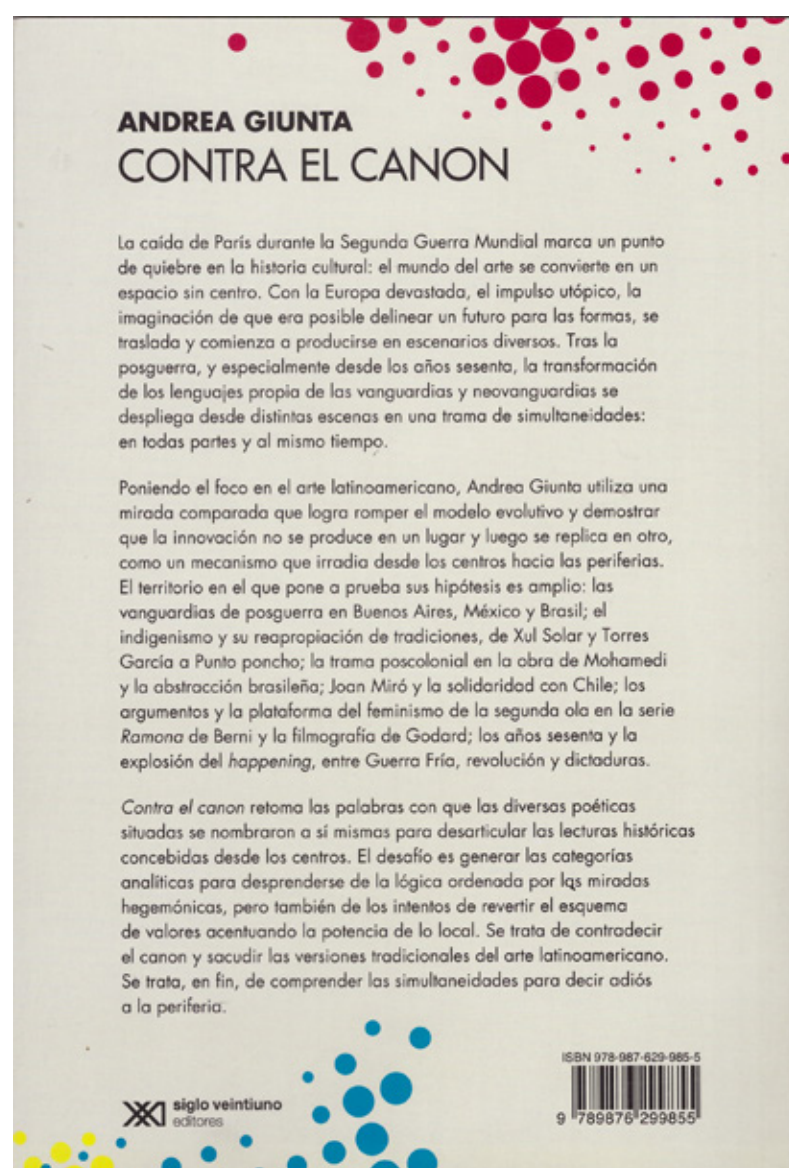
In precise, pared-back language that's as tender as it's ironic, a teenage girl recalls her childhood with her father and everything that's happened in the house they've always lived in but are forced to leave. The daughter is in charge of moving. She's the one who will decide what stays and what goes with them in the new life that awaits them. Our heroine, the owner of the voice that, one by one, recounts the days she spends in her father's house, spins her story through the objects left behind intentionally or unintentionally by her father's girlfriends when they parted company. These women leave their mark on the sentimental education of the girl her mother abandoned when she was little in many ways. Nearly every chapter bears the title of one of these objects and tells of the importance they played in our heroine's life: Little Sewing Basket, Last Aid Kit, Chores Chalkboard, Not-a-Swing.

Chapter 1

We had two weeks to move out. That suited me fine. I didn't like the neighbourhood. Dad got the boxes and the newspaper. With him working all day long, I was in charge of packing as little as possible. We couldn't take everything to the new flat because it was too small. Every day I got back from school, I had to decide what we were going to leave in the house and what we'd take to the flat. It would be pretty tough going, but I had to do it because Dad wasn't bothered about stuff. He wasn't bothered about much, dad wasn't. Now I realise what he was bothered about, but not back then. People who know me know how much I enjoy keeping things neat and tidy, but in those days keeping the house tidy was impossible. My dad was always in a mess about our life,

and the state of our house said as much. A lot of women came and went who had only one thing in common: they were all very different. Some of my dad's girlfriends were pretty and tidy, some were pretty untidy. Some lived on delivery, others loved home-cooking. With all the changes, any attempt to tidy up was just unsustainable. And then the new girlfriend would always want to get rid of any trace of the last one and fill the house with her stuff. Some people need to mark their territory just like animals do. None of them asked me how I felt about it because I was just a kid. As if being taller gave them permission to trample over other people. As if size can be measured in inches and lying to yourself with a pair of heels.

The move was the perfect excuse to build a new home. I didn't know where to start. Kitchen? Bathroom? Bedrooms? Living room? Garage? I had to choose the objects we'd take to the new flat carefully because Dad had made himself very clear: once they were on the van there was no turning back. So I decided to make an inventory. From what Dad's exes left behind, I had to decide what was mine and what wasn't. What was mine would come with me and the others' stuff would stay in the house. Maybe when I finished packing everything, I'd realize I had nothing left to call my own apart from my pyjamas. Except that the pyjamas had belonged to my mum. So were the pyjamas really mine then?



ESSAY

CONTRA EL CANON [AGAINST THE CANON]

AUTHOR: **Andrea Giunta**

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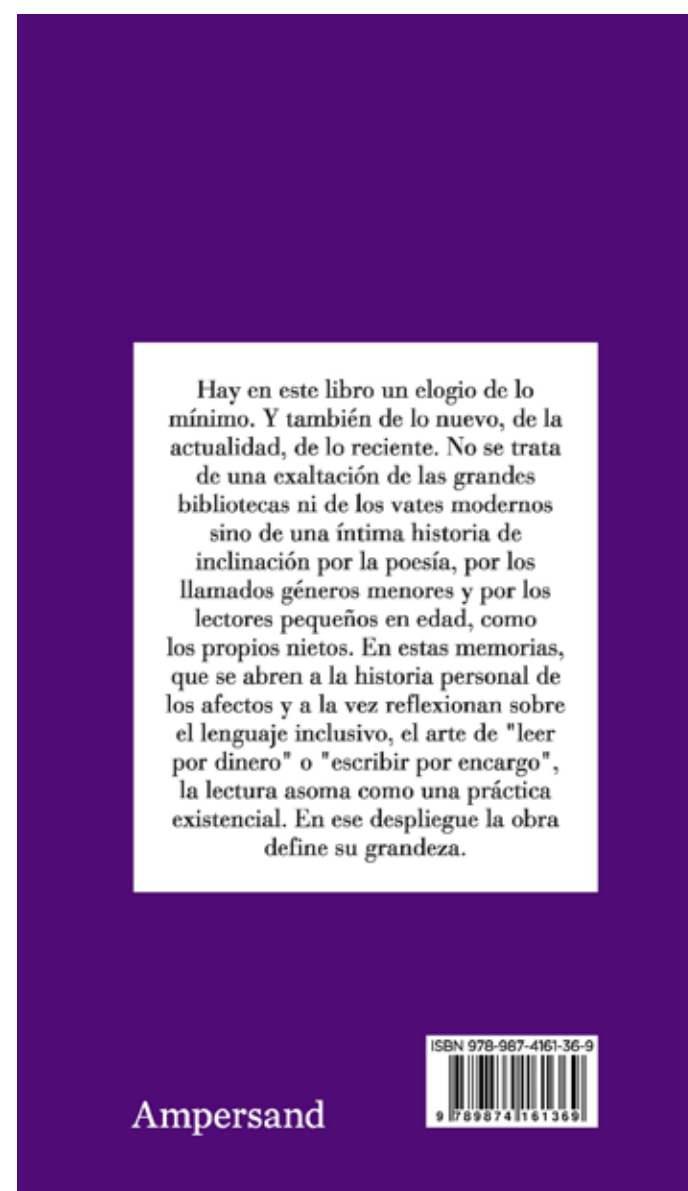
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The fall of Paris during World War II marks a breaking point in cultural history: the art world becomes a space without a centre. With Europe laid waste, the utopian urge – the act of imagination that thought it possible to outline a future for forms – shifts and begins to manifest in an array of settings. During the post-war period, and especially from the sixties, the transformation of the languages typical of the avant-gardes and neo-avant-gardes unfolds across a variety of scenes in a fabric of simultaneities – everywhere and at the same time. Focusing on Latin American art, Andrea Giunta deploys a comparative gaze that succeeds in breaking the evolutionary model and demonstrating that innovation does not occur in one place and is then replicated in another as a mechanism radiating out from centres to peripheries.

The territory across which Giunta tests her hypotheses is wide-ranging: post-war avant-gardes in Buenos Aires, Mexico and Brazil; indigenism and its reappropriation of traditions, from Xul Solar and Torres García to Punto Poncho; the post-colonial web in Mohamedi's work and Brazilian abstraction; Joan Miró and Chilean solidarity; the arguments and platform of second-wave feminism in Berni's 'Ramona'

series and Godard's filmography; the sixties and the explosion of the happening across Cold War, revolution and dictatorship. *Contra el canon* [Against the Canon] picks up on the words which the various situated poetics have used to name themselves and disassemble historical readings devised from the centres. The challenge is to create analytical categories that shake off both the logic ordered by hegemonic gazes and the attempts to reverse the scheme of values by accentuating the power of the local. This is about contradicting the canon and shaking up the traditional versions of Latin American art. Ultimately, it is about understanding simultaneities and waving goodbye to the periphery.



ESSAY

LIBROS CHIQUITOS [TINY BOOKS]

AUTHOR: **Tamara Kamenszain**

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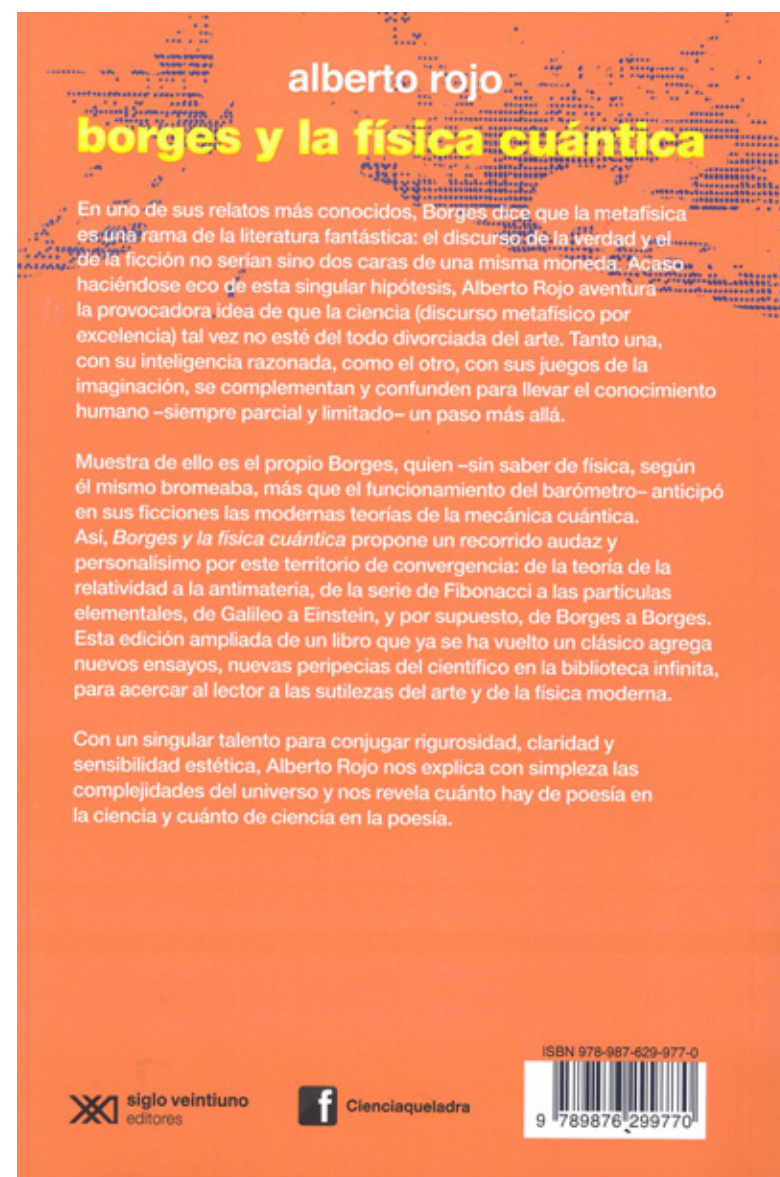
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In 1980, with a year still to go before Nestor Perlongher wrote his famous book-poem sitting on the steps of a Mexican amphitheatre overlooking the Popocatepetl Volcano, I heard the poets dream team of Octavio Paz, Jorge Luis Borges, Allen Ginsberg and João Cabral de Melo Neto live. In those days, I was already looking to find a voice capable of withstanding the 'bard effect' and that's what I set out to look for. Like a good local chieftain, Octavio Paz read out unpublished poems from *Árbol adentro* [A Tree Within], a rather hushed book, but infusing them with something of that epic, rather high-sounding tone that had catapulted him to fame with his first book, *Piedra de Sol* [Sunstone]. Borges, playing the role of the blind, memorious writer which was already his trademark, thrilled his Argentine fans – even then not few or far between – by stuttering through recitations of his famous milongas. Allen Ginsberg, for his part, in his post-beatnik phase – clean-shaven, short hair, jacket and tie – had added a small accordion to his show to accompany himself in that new Hindu vibe of his that left some of us fans a little perplexed, as we'd been expecting a shot of adrenaline-driven refrains from the poet of 'Howl'. Towards the end a short gentleman in a grey office suit came in and stood awkwardly in front of the microphone. He pulled a roll of paper out of his pocket and began reading almost to himself. The poems didn't shine, and nor did he. They were opaque, perfectly engineered pieces, revelations of what had to be done to eradicate the virus of grandiloquence. I was a young woman in search of new gurus (I confess I didn't think twice at that time about the dream team being all male), and against that background Cabral de Melo reminded me of the obscure scrivener, Bartleby, who harps on the ineffable 'I would prefer not to'. The director Nanni Moretti named the character in his film *Habemus Papam* [a.k.a. *We Have a Pope*] 'Melville', the very embodiment of the desire not to be powerful. So, between those in the middle of the Vatican fleeing from being Pope and those in the middle of an imposing Aztec amphitheatre fleeing from becoming bards, I began in those years to locate the place that the Brazilian poet dared to anticipate, heralding the end of a century, not to mention the end of a way of making literature.

Now, fifty years on and in a brand new century, I don't know whether to search YouTube or my library for Mariano Blatt's poem 'Diego Bonnefoi', a poem I heard him recite and later, under the invocation of that voice, learnt by heart. Now I understand why Francisco Garamona says in the blurb for *Mi*

juventud unida [My Youth United] that Mariano Blatt's poems will one day be taught in schools and that children of all ages will know them by heart. In the poem 'Diego Bonnefoi' you can no longer say there's a refrain unless, that is, we take every line as one, because all the lines are repeated throughout the poem lest we forget: 'Mataron a un pibe por la espalda en Bariloche / Mataron a un pibe por la espalda en Bariloche / Mataron a un pibe por la espalda en Bariloche / Que se llamaba Diego Bonnefoi / Que se llamaba Diego Bonnefoi / Que se llamaba Diego Bonnefoi / Pero la vida sigue igual / Pero la vida sigue igual / Pero la vida sigue igual' [They shot a kid in the back in Bariloche / They shot a kid in the back in Bariloche / They shot a kid in the back in Bariloche / Whose name was Diego Bonnefoi / Whose name was Diego Bonnefoi / Whose name was Diego Bonnefoi / But life goes on anyway / But life goes on anyway / But life goes on anyway].

Absolutely beyond all metaphorical scuffling now, with every line Blatt deals us a blow of reality. And reality you have to learn by heart because it's the presentification of the present, a time poetry can work with. That's why performers – not bards or anti-bards anymore – don't read, but use their own texts the way musicians use scores. Reading for them, it seems, involves precisely not to accept textuality but to know how to lose it. At the opposite pole, I think that I and other militants of seventies' textualism wouldn't let go of the written page for anything in the world, and it was that worship of letters that led me to despise oral readings. I think that was what Jorge Panesi angrily reproached me for when he once heard me perform at a reading. He told me I read badly and that, far from 'selling' my poems, I was ruining them. Jorge's verdict was blunt: 'You either put some feeling into it or you don't agree to do any more readings.' This intervention by my friend – without a doubt one of our most lucid literary critics – helped me to realize that putting faith in paper alone was just another way of inflating the poetic gesture.



ESSAY

BORGES Y LA FÍSICA CUÁNTICA [BORGES AND QUANTUM PHYSICS]

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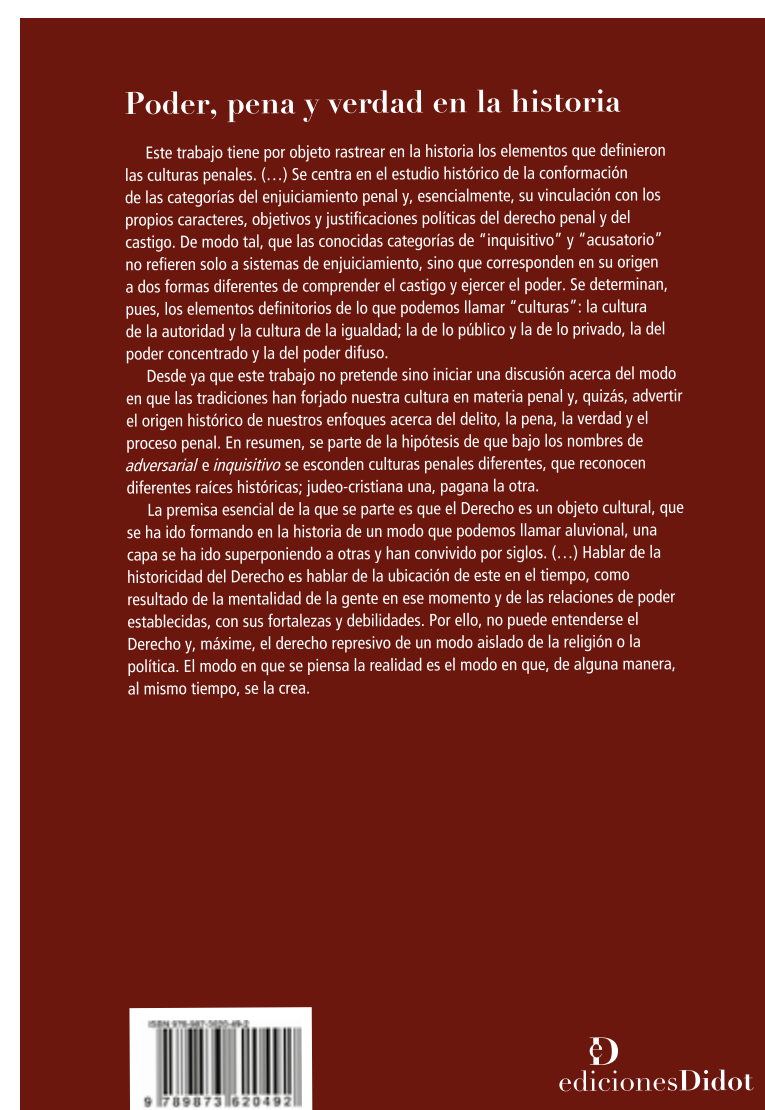
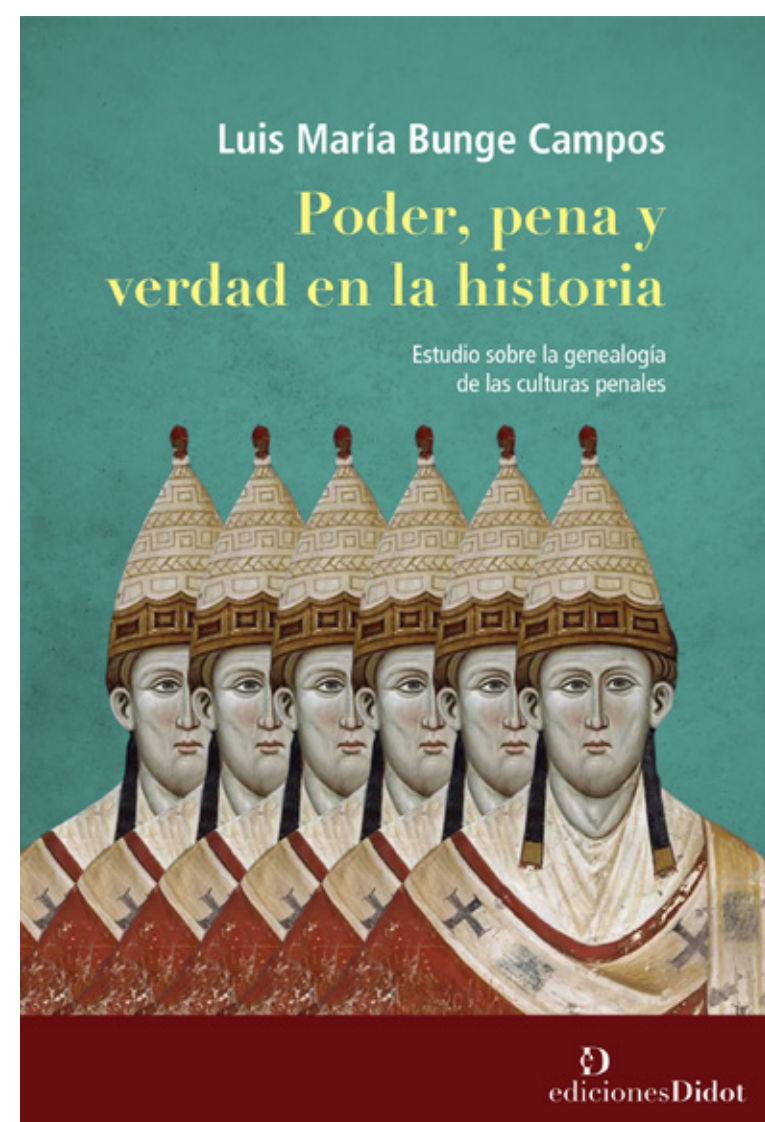
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In one of his best-known stories, Jorge Luis Borges claims that metaphysics is a branch of fantasy literature and that discourses of truth and fiction are but two sides of a single coin. Perhaps echoing this remarkable hypothesis, Alberto Rojo ventures the provocative idea that science – the metaphysical discourse par excellence – may not be divorced completely from art. Science with its reasoned intelligence, art with its games of the imagination, they each complement and confuse the other in order to take human knowledge – partial and limited as it always is – one step further. Proof of this is Borges himself. Without any knowledge of physics, as he himself used to joke, other than how a barometer worked, his fictions anticipated modern theories of quantum mechanics. *Borges and Quantum Physics* proposes a bold and highly personal journey through a territory of convergences: from the Theory of Relativity to anti-matter, from the Fibonacci Sequence to elementary particles, from Galileo to

Einstein and, of course, from Borges to Borges. This expanded edition of a book that has already become a classic includes new essays and new adventures in the infinite library from the scientist in order to bring the reader closer to the subtleties of art and modern physics. With his remarkable gift for combining rigour, clarity and aesthetic sensitivity, Alberto Rojo explains the complexities of the universe in simple terms to reveal how much poetry there is in science and how much science there is in poetry.



ESSAY

PODER, PENA Y VERDAD EN LA HISTORIA

AUTHOR: **Luis María Bunge Campos**

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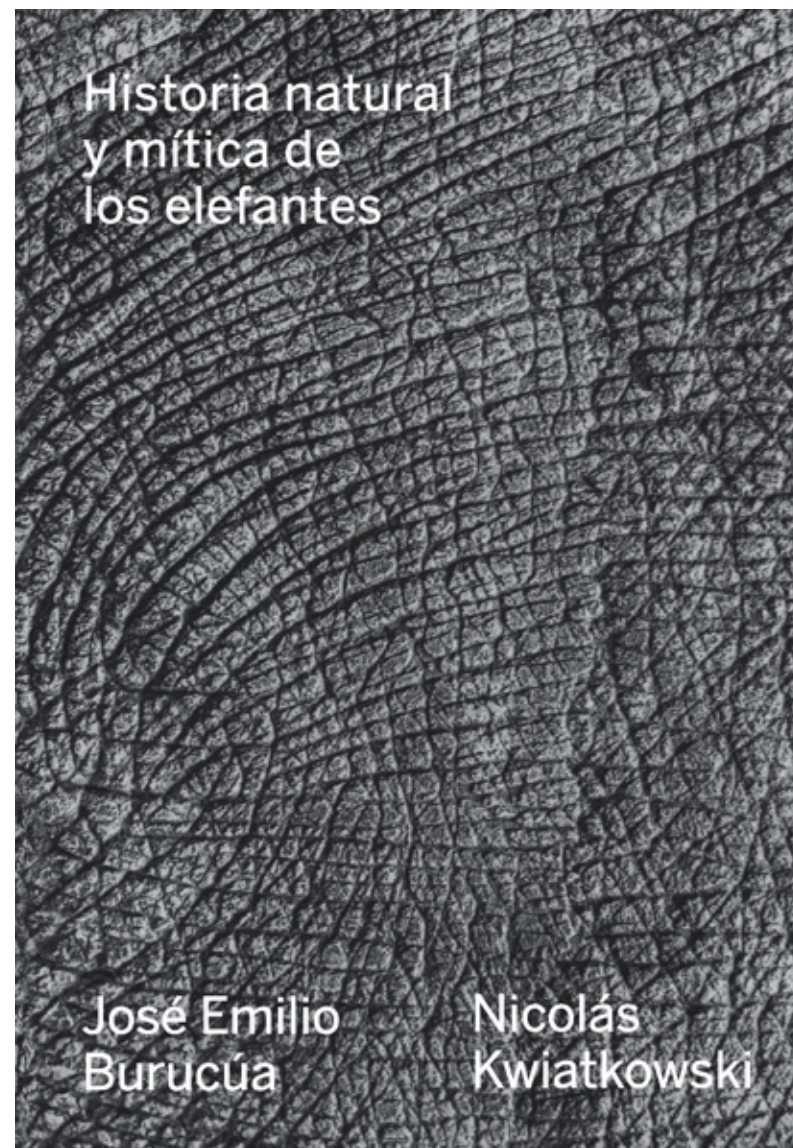
Luis María Bunge Campos is one of the leading researchers and professors in the history of criminal prosecution systems, and a Regular Professor at the Faculty of Law of the University of Buenos Aires. The work is entitled Poder, pena y verdad en la historia [Power, Punishment and Truth in History], these being the pivots on which the whole hypothesis of the book turns. This is not a work about the history of punishments. Rather punishment is used in its broadest sense, ranging from the motives for its application to what has to be verified before being applied, as well as the purposes of its application. Truth is the fulcrum around which the whole process revolves: the search for it or otherwise, but above all how it is sought; the investigation or confrontation determined in history by two distinct logical models. And lastly, power is understood as the essential element in punishment: punishment is meted out because one has the power to do so and in order to garner that power. History shows us the intimate relationship of these three elements.

One of the main objectives of this investigation is to trace historically the elements identified by penal cultures in establishing the mechanisms to shape their categories of criminal prosecution and their intrinsic links with the very nature, purpose and political justification of criminal law and punishment. The essential premise is that law is a cultural object formed throughout history by the overlapping of different layers that have coexisted for centuries. And this determines the defining elements of what may be called 'cultures': the culture of authority and equality; the culture of the public and the private; the culture of concentrated power and that of diffuse power. In other words, the relationship between power and the penal system.

These categories are not set up as models, but as cultures or mentalities that are the result of changing realities and complex processes. The differences between these systems are limited not only to the means of judgment, but to the means of punishment and of exercising power. This differentiated development manifests itself both in the means of judgment and in the whole conception of punishment. The terms adversarial and inquisitive do not define means of prosecution. Rather, they are different ways of understanding punishment as a whole.

Briefly, the initial hypothesis is that the terms adversarial and inquisitive conceal different penal cultures with different historical roots: one Judeo-Christian, the other pagan. This insight can be used to understand the historical origin of approaches to crime, punishment, truth and criminal proceedings. This amounts to a criminal culture: a means of prosecuting, the meaning given to punishment, the role of the parties at trial, the possibility of punishment or otherwise, the decision about what is being punished.

After setting out these ideas in the introduction, the author begins to develop them in the second chapter through a brief look at the ancient world. In the following chapter, presents an analysis of Germanic law, the revenge, the loss of peace, the composition of Salic law and its decline as of the eighth century. The fourth chapter deals with the High Medieval Period under the feudal system, which made use of ordeal systems for conflict resolution. Chapter 5 explores the dimensions of Law in the Middle Ages, especially the Early Medieval period, when the study of Roman law was reborn. This segues in the following chapter to a discussion of the birth of the Inquisition and of the circumstances leading up to its appearance. Our attention is then drawn to the Norman Invasion of England and English Common Law up to the approval of Magna Carta of 1215. Chapter 8 develops the by then well-consolidated inquisitorial system and the analysis of its institutions, and goes on to analyse the influence of the so-called New Ideas and post-fifteenth-century reform movements. The account of the emergence of the adversary system and English Law from the fifteenth century through to its consolidation in the eighteenth forms the subject matter of the next chapter. This leads on to a discussion of methods of approaching truth, confrontation and inquiry. The book rounds off with some conclusions drawn from this extensive historical overview.



ESSAY

HISTORIA NATURAL Y MÍTICA DE LOS ELEFANTES [A NATURAL AND MYTHICAL HISTORY OF ELEPHANTS]

AUTHOR: **José Emilio Burucúa and Nicolás Kwiatkowski**

ISBN: **978-987-4161-22-2**

YEAR OF PUBLICATION: **2019**

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The major turning point in the natural and moral history of the elephant came in the eighteenth century. Georg Christoph Petri's *Elephantographia curiosa*, published in Erfurt in 1715 and reissued in an expanded edition in 1723, provides an encyclopaedic rendering of our quadruped's symbolic life. The book's illustrated frontispiece is in fact the iconographic epitome of the cultural traditions regarding the elephant since Antiquity. Six cartouches surround the title and author's name. The four corner cartouches display the figure of a pachyderm in different postures. The top left portrays the elephant as warrior, with its castle full of soldiers from around the world: a trumpeter wearing an ancient helmet, an archer wearing a turban and so on. Its mahout is an Indian, but from the West Indies, as he is naked and crowned by a tiara of feathers (a striking detail). The motto reads: 'Magnos magna decent' (Great things befit the great). The top right cartouche depicts an elephant fighting with a dragon, its eternal enemy in most sources from Pliny onwards (in the Christian Middle Ages, this mutual hatred received a religious interpretation, identifying the elephant and Christ in a fight against the Devil). Here the pachyderm seems to be the victor, although the motto refers instead to the tradition whereby the elephant and its enemy both die in combat 'Aut mors aut vita decora', (Decorum in death and in life). The third cartouche shows the animal in the act of raising its trunk to worship the moon. The motto 'Pura placent superis' (Pure things please the gods) underlines the greatness of soul characterising the pious beast. The bottom-right cartouche shows an elephant stroking a flock of sheep with its trunk. 'Mansuetis grandia cedunt' (The great yield to the tame) is the didascalía that sums up the magnanimity and goodness of the giant. Two final emblems surround the title of the work in the centre of the frontispiece. The first is a tribute to a being unscathed in the face of adversity, a laurel tree withstanding lightning bolts: 'Manet integrates Laurus' (The laurel remains upstanding). The second emblem is a kind of talisman: five snakes writhe around the trunk and roots of a palm tree. The motto underlines the physical and moral resistance of its subject: 'Nec hydra nocebit' (The hydra shall not harm it). This engraving, as well as others illustrating the rest of the work, were executed by Tobias J. Hildebrandt, a portrait painter active in Leipzig at the turn of the

eighteenth century (Thieme-Becker, XVII, 81). The images clearly come from prints rather than from direct observation of the animal. In fact, several plates from Petri's book reproduce those printed by De Bry's editing house in their *Petits voyages*. But it is easy to see that almost all of them are related to the usual iconography, especially looking at the postures of the trunk, the roughness of the leg skin and the outlines of the ears, which remain very close to portraits of the pachyderm in natural history and zoology books published between the Renaissance and the late seventeenth century. The engraver, an expert in etching, was Jacob Petrus, a master from Erfurt alive in the same period as the book (Thieme-Becker, XXVI, 505). In the book's dedication to Lothar Franz von Schönborn, Archbishop Prince of Mainz and Elector of the Holy Empire, Petri insists on drawing the same profile of the elephant we deciphered on the frontispiece. He says that, despite its horrible appearance, the trinitarian Creator granted it 'great and distinguished gifts that place it among the most outstanding creatures by right and merit.' Admirable in the elephant are its 'docility, meekness, obedience, probity, equity, sagacity, modesty, fidelity to the Lord, chastity, temperance, skill in many practices, fitness for both war and economic uses, the pre-eminence of its ivory, which impresses doctors, and many other most dignified things cited by the great classical authors, historians, nature scientists and doctors.' The preface opens with the same praises of the 'largest of the quadrupeds, an inhabitant of Asia and Africa, a pilgrim among Europeans and Americans, an unbrutish brute, an admirable animal'. Divine wisdom produced this animal as a 'complement to the universe so that the greatest glory of God's name would emerge, and mortals would model themselves on the immense beast.' At the same time, the human race must thank the Creator for the power invested in him to dominate a beast so much larger than himself and capable of filling him with 'fear and terror'.

ESSAY

LOS “INDIOS DE LA PAMPA” A TRAVÉS DE LA MIRADA MISIONERA: UN RELATO FOTOGRÁFICO DEL “DILATADO YERMO PAMPEANO” [THE ‘INDIANS OF LA PAMPA’ THROUGH MISSIONARY EYES: A PHOTOGRAPHIC ACCOUNT OF THE ‘SPRAWLING WILDERNESS OF LA PAMPA’]

AUTHOR: Ana María Teresa Rodríguez, Rocío Sánchez (comps.)

ISBN: 978-950-863-366-8

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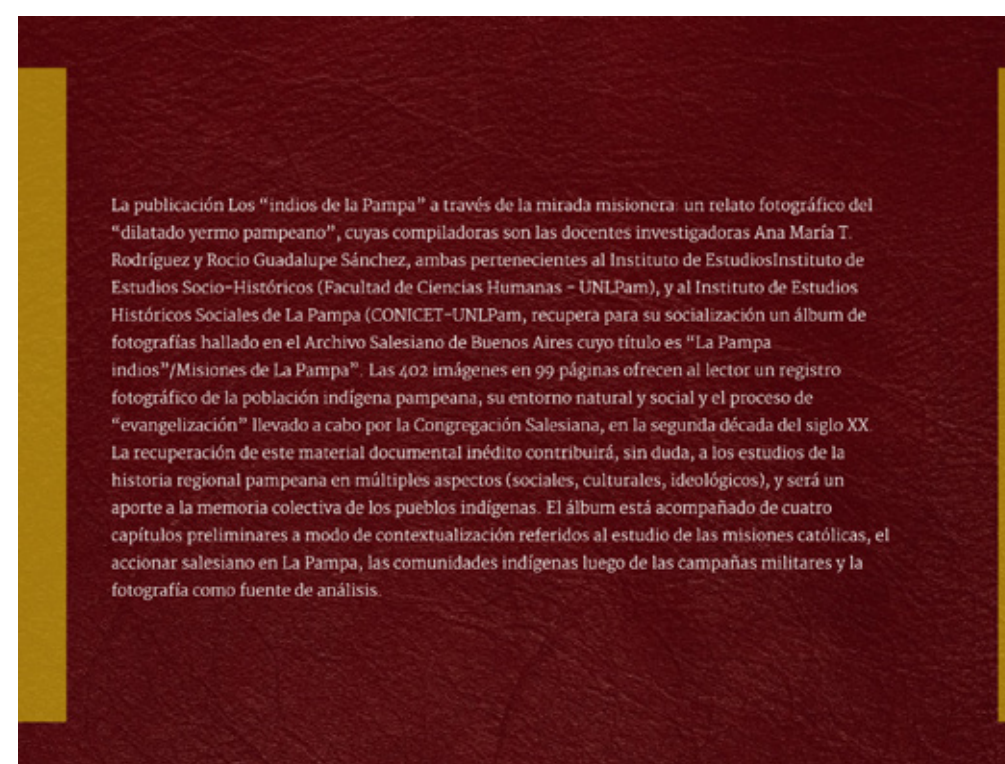
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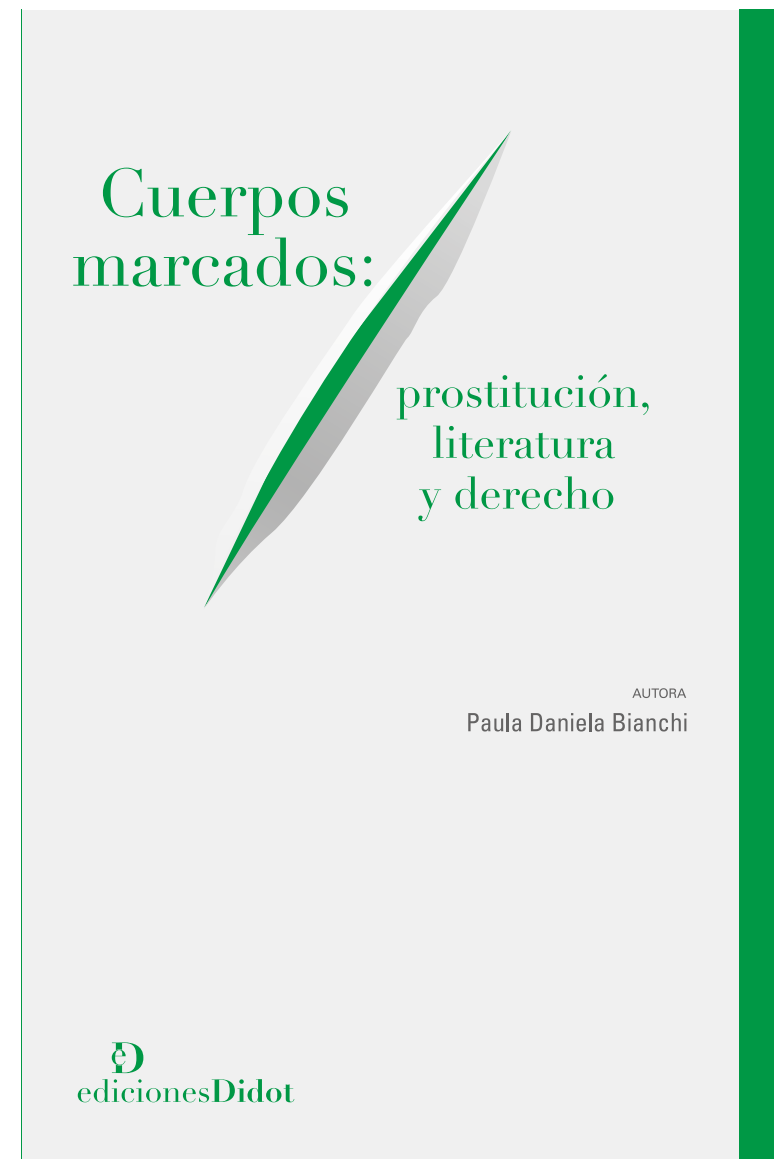
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The systematic job of archiving demanded by the trade of history-writing often throws up surprising discoveries. While gathering documentary material about La Pampa Province’s Salesian Missions in the Salesian Archive in Buenos Aires, we came across an album of photographs entitled ‘La Pampa Indians/Missions of La Pampa’. We knew immediately that we had in front of us an unpublished document that would contribute to studies of regional history in a variety of ways – social, cultural, ideological – and would also contribute to the collective memory of Argentina’s indigenous peoples. Its 402 images in 99 pages offer the reader a photographic record of La Pampa’s indigenous population in the 1920s, of its natural and social environment, and the process of ‘evangelization’ undertaken by the Salesians. The album is the first photographic account to be presented contextually, which provided justification for our interest in socializing the material and putting it forward for publication. [...] If the busts bring into play all the

resources of realistic, individualized, typological representation of the indigenous subjects selected – whose facial features are isolated from the web of identity inscribed in their bodies, actions and everyday spaces – the photography fills in the missing context partially and illusorily, relocating the subjects or their fellows on the stage of their territory, geography, cultural practices and the myriad upheavals introduced into them by the presence of the missionary. Captured in the territory, reproduced in publications and exhibited to the eyes of curious visitors to this and other public exhibitions, the snapshots by Pozzoli and other priests at once preserved and modified the historical memory of communities whose complex and conflict-ridden incorporation into the modern nation-state was not merely the subject, but the historical condition for these images.



ESSAY

CUERPOS MARCADOS. PROSTITUCIÓN, LITERATURA Y DERECHO

AUTHOR: **Paula Daniela Bianchi**

ISBN: **9789873620508**

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Paula Daniela Bianchi's *Cuerpos marcados. Prostitución, literatura y derecho* [Marked Bodies: Prostitution, Literature and the Law] provides an array of hard data, information, recommendations, ideas and reflections on various historical, legal and political aspects of prostitution that have contributed to such labellings as whore, slave, sex worker, victim of the white-slave trade or trafficking. Much as this book extends itself on various fronts, it does not pull its punches. On the contrary, every aspect it analyses, every topic on which it embarks, seeks on the one hand to locate the pivotal figure to which it returns in complex fashion, and on the other to reveal a bundle of relationships that open up the figure's contacts and make them possible. The result is an expanded social narrative that showcases a series of aspects that have to be taken into account in order to understand the figure's imaginary and social influence. This is a research book, a history book, a knowledge book, a tool book that pursues social effects that can galvanise the articulation of academic and activist debates, their encounters, provocations and divergences, their ways of putting bodies on the line and committing them by encouraging a host of new practices and identifications.

These words summarize the spirit in which the author set about her doctoral thesis, which earned her various recognitions such as special mentions from the Argentine Association for Research in Women's History and Gender Studies for doctoral theses and from the International Association of Literature and Feminine Hispanic Culture at the University of Texas in Austin, USA.

Her research is based on a character study of the prostitute as a literary prism, but also the historical practice of prostitution as a political, social and cultural mechanism. With this in mind, it tracks and locates itself at convulsive moments of history related to different events, such as the emergence of specific laws classifying crimes and stigmatising subjects, the concerns of states expressed as fears and threats, upheavals in the public and moral order, the threat of institutions or the appearance of books that acted as founding fictions expressing strong period ideologies. There are key moments in these upheavals, which Bianchi locates at the turns of the two centuries: the nineteenth century and twentieth, and the twentieth century and twenty-first. She demonstrates how the anxiety of

politicians is linked not just with the discipline of bodies, but with changes in the descriptions of the subjects and characterisation of crimes, and with the legislation accompanying these changes. The different enclaves of prostitution presented form ideological stains, shameful shadows of biopolitics that designate not only the subjects, but the social and political imaginaries that shape them and the conceptual tools that have been produced to define and think about them. Mexico, Chile and Argentina are the Latin American countries chosen by this research to locate these ideas, explain the central role of legal systems and offer a wide-ranging list of the literary texts installed by the different series of texts assembled by the prism. The book features both founding fictions, given their close ties to what is national, and fictions that, at the latter turn-of-the-century, in the framework of imperfect and unequal globalizations, have been fertile ground for the creation of new fictions and other languages, this time disobedient and uncowed when naming prostitution. The stories and novels discussed in each chapter are related through precise figures of prostitution; between them develop lines, series, loans, rewritings, genealogies. Taken as a whole we can read a literary history of the prostitute: her elevations and dissipations, the central character she acquired as a fiction-generating body and her transformations in contemporary accounts.

The author has painstakingly built up an archive of prostitutes in literature, and she features a number of authors from the literary traditions she has set out to study. Her critical eye recovers names, casts light on little-known figures, identifies narrative modes and distinguishes not just aesthetic, but political and social controversies, like the debate on abolitionism, discussions of feminism on the subject or current thinking on femicidal and patriarchal violence. Bianchi takes up a position and places the theoretical debates at the centre of the literary resources in order to expand on them and let them breathe.

The author is accompanied in her explorations with a foreword by the author Nora Domínguez and back-cover copy by the author Gabriela Cabezón Cámara.





LITERATURE

JAPÓN DESDE UNA CÁPSULA [JAPAN FROM A CAPSULE]

AUTHOR: **Julián Varsavsky**

ISBN: **978-987-4159-74-8**

YEAR OF PUBLICATION: **2019**

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This travelogue through contemporary Japan shines a spotlight on robotics, virtuality and sexuality. Varsavsky stays in a hotel waited on by robots and spends forty days travelling around the country for the second time, sleeping in capsule hotels. He attends the robot soccer world cup, visits a robotics university and a smart-house, and immerses himself in the underworld of singles leisure and in the techno-eroticization of life through dolls and holograms. He then trains his gaze on the pop culture of cosplay, manga and anime, and feels as if he has landed on the moon. At one point, our wayfarer pauses to think about all the nights shut up in capsule hotels and decides he needs to connect with what lies beneath the surface. He galvanises his gaze by reading the work of philosopher Byung-Chul Han and suffers culture shock on realising that behind the visible surface of Japanese hypermodernity lies an age-old sacrality. Shaped over a thousand five hundred years, it has a very powerful outlook quite distinct from Western techno-capitalism's. To explore Japanese cities is to traverse an archaic and futuristic dystopia, a

high-tech surface beneath which the animist roots of Shintoism, the impermanence of Zen and the ethics of the Samurai survive. Japan is not as modern as it looks. Behind a human hologram or a J-pop Lolita lurks a deity. Beneath the capsule hotel is a medieval house. The companion robot is inhabited an ancestral spirit. The salaryman has a samurai's soul and the CEO a shogun's. Victorian servants in maid cafés have echoes of geishas. The ghost of Confucius hovers over the obedient work ethic. In the minimalism of avant-garde architecture hangs the emptiness of Zen. Varsavsky's gaze senses a rather sad society trapped in a work-weary digital panopticon of illusory freedoms.



LITERATURE

CUENTOS COMPLETOS [FULL STORIES]

AUTHOR: **Hebe Uhart**

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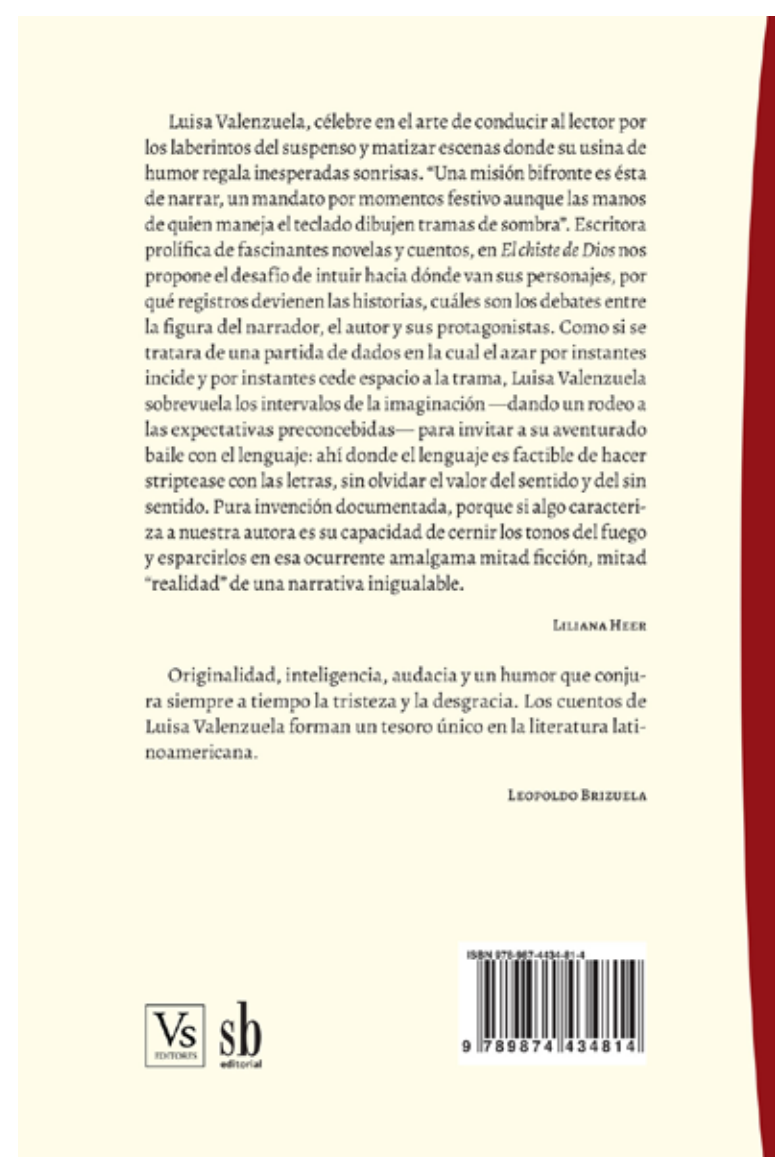
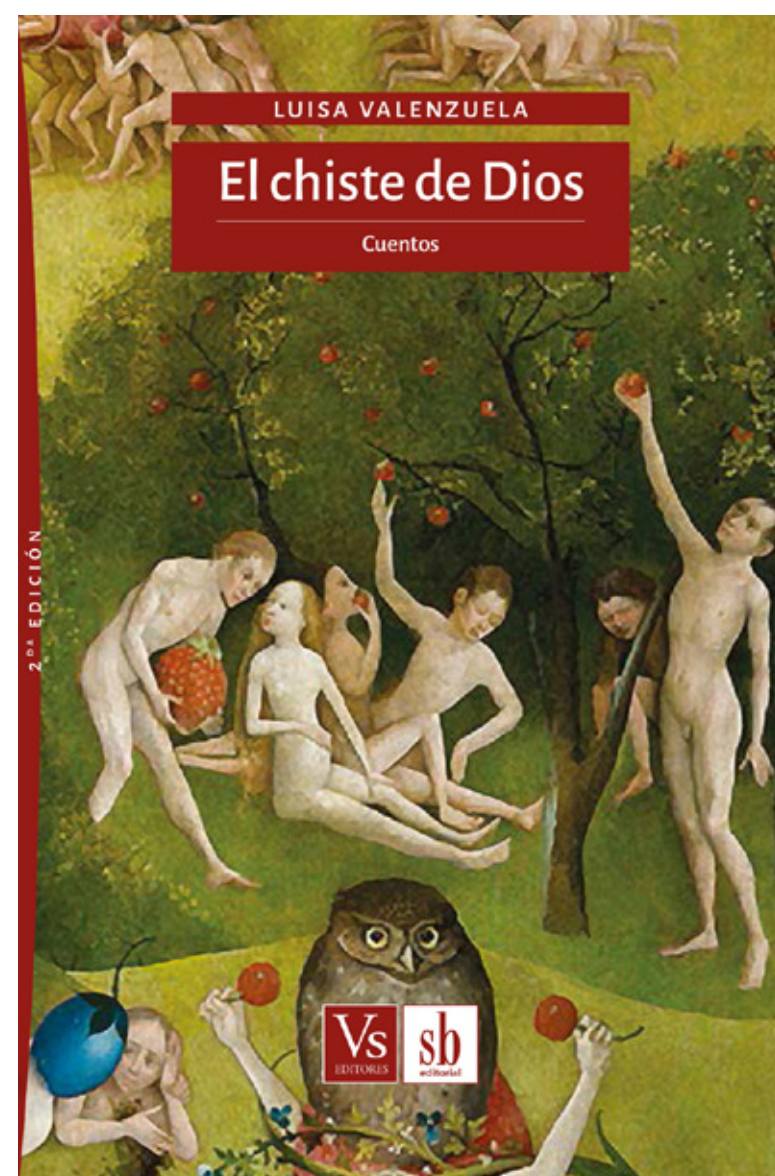
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Hebe Uhart (Moreno, Buenos Aires Province, 1936–Buenos Aires, 2018) spent a life-time in writing and publishing. She developed a body of work that embodies a way of looking, of being and of being in the world. Uhart's is the kind of writer that opens itself up to an awed wonder at the mysteries of the world, relationships, growth and decay, change. There is no solemnity or simplicity in her narratives, but a keen, penetrating intelligence, without sarcasm, never patronising and always bathed in understanding and kindness: a kind of primordial egalitarianism where anything, any being, becomes thought-provoking and is worthy of attention. Her ever-present humour is that of someone who deeply experiences a moment of discovery and moves on to the next. Hebe Uhart tells us what she sees and hears, and an important area of her work is bound up with her experience; with the biography of a girl descended from Italians and Basques and raised in Moreno, a small town in Buenos Aires Province; an unhappy teenager, a young teacher in a small-town school and a student of Philosophy in the capital, Buenos Aires. But her style of narrating experience is a long way from the 'literature of self' or 'autofiction' as practiced today. This painstaking exploration of her own history, her family and her

closest bonds is also tied to her relationships with everyday objects and activities. Her narratives are also open to other areas of experience: jobs, social life, discussions on various subjects, friendships and couples, the plant and animal realms, domestic routines and travel. A selection of Hebe Uhart's stories has been translated into English by Archipelago Books. Selected stories by Hebe Uhart have also been translated into Italian and published by Jaka Books. Some of her chronicles have also been translated into Portuguese and will soon be published by Editora Roça Nova.



LITERATURE

EL CHISTE DE DIOS. CUENTOS [GOD'S JOKE: STORIES]

AUTHOR: **Luisa Valenzuela**

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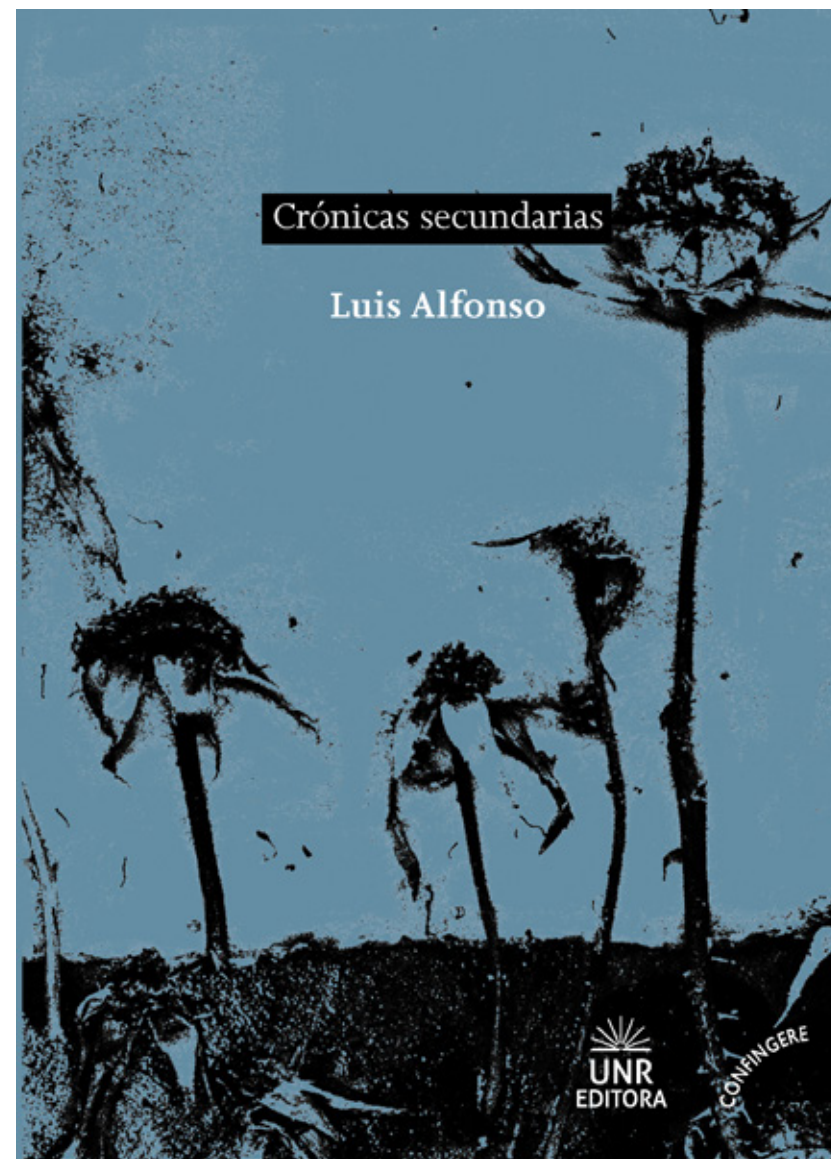
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Luisa Valenzuela was the first woman to win the Carlos Fuentes Prize in 2019. Her work has been published in more than seventeen countries and translated into eleven languages. Liliana Heer has said of this work:

‘Luisa Valenzuela, famous for the art of leading the reader through the labyrinths of suspense and of nuancing scenes in which her humour factory pumps out unforeseen smiles. This mission of telling stories is a double-sided one, a sometimes comic imperative even if the hands on the keyboard trace webs of shadow.’ A prolific writer of beguiling novels and short stories, in *God’s Joke* she sets us the challenge of feeling where her characters are heading, why records become stories, the nature of the debates between narrator, author and her protagonists. Like a game of dice where chance strikes momentarily and momentarily makes room for the plot, Luisa Valenzuela overflies the intervals of the imagination and circumvents preconceived expectations to invite us to her adventurous dance with language, where language is a feasible platform on which to perform a striptease down to the letters, ever mindful of the value of meaning and meaninglessness. Pure invention backed up with documentary research, because if there is one thing that characterizes our author, it is her ability to sift the tones of fire and sprinkle them throughout the witty amalgam – half fiction, half ‘reality’ – of peerless narrative’

Luisa Valenzuela has interwoven journalism with literature, with over thirty published volumes. Her latest novels are *La travesía* [The Crossing]; *El mañana* [The Future]; *La máscara sarda, el profundo secreto de Perón* [The Sardinian Mask: Perón’s Deep Secret]. Her essays include *Palabras peligrosas* [Dangerous Words]; *Escritura y secreto* [Writing and Secrecy]; *Cortázar-Fuentes, Entrecruzamientos*, [Cortázar-Fuentes Crosslinks]. Notable among her collections of microfiction are *Brevs, microrrelatos completos hasta hoy* [Brevs: Complete Microtales to the Present]; *Juego de villanos* [Game of Villains]; *Zoorpresas zoológicos* [Zoological Zoorprises]. In 2007, Alfaguara published the volume *Cuentos completos y uno más* [Complete Stories and Another One], considered a classic by critics. In 2018, Fondo de Cultura Económica published her *ABC de las microfábulas* [An ABC of Microfables], illustrated by Lorenzo Amengual. Luisa Valenzuela has been translated into more than fifteen languages and has appeared in countless international anthologies. She has been awarded major prizes, and there have been several conferences on her work, both in the United States and Mexico, and in Vienna and Buenos Aires. A member of the American Academy of Arts and Sciences and Doctora Honoris Causa at the Universities of Knox, Illinois, and San Martín, Buenos Aires, she is the founder of the current PEN Centre Argentina (former PEN Club).



LITERATURE

CRÓNICAS SECUNDARIAS

AUTHOR: **Luis Alfonso**

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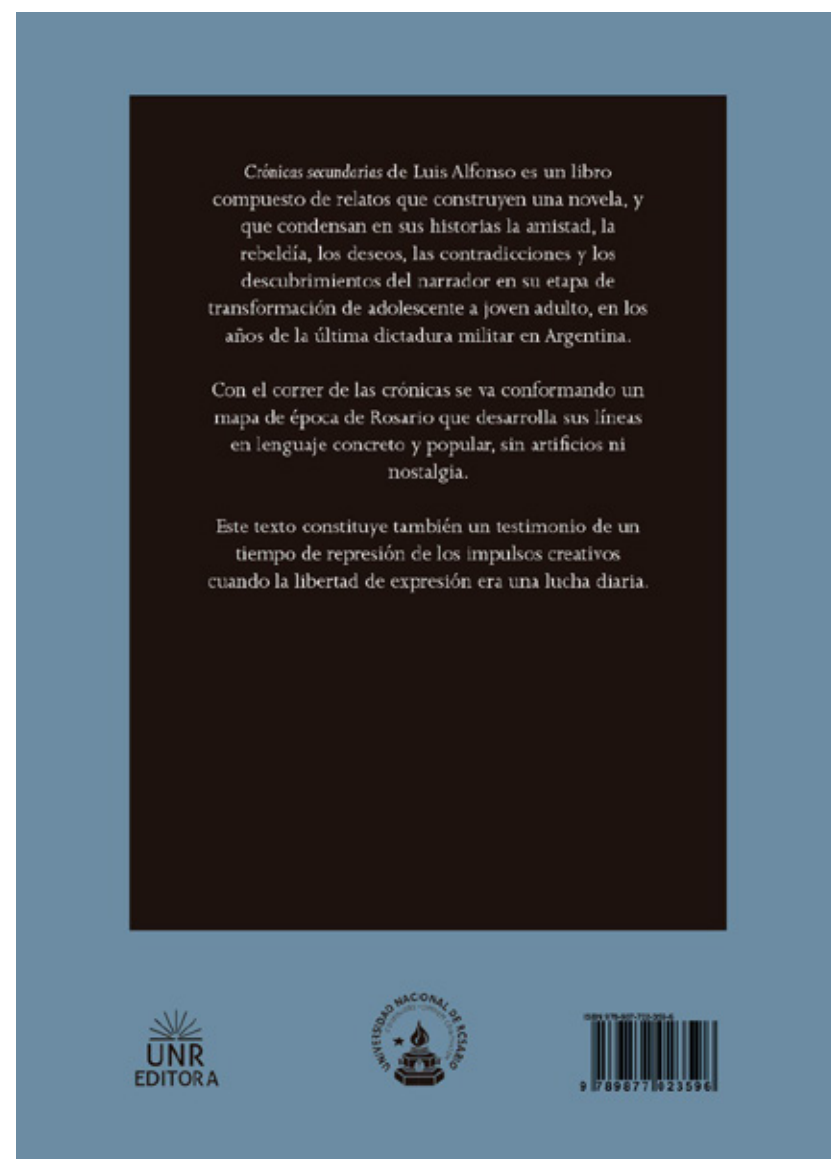
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During Argentina's period of state terrorism, there emerged self-managing art organizations that, without directly confronting it, stood against Argentina's last civil-military dictatorship (1976–1983). From 1979 to 1982, Cucaño, the experimental art group from Rosario in the Argentinian province of Santa Fe, undertook various cultural actions and street interventions to try and cut through the city's supposed normality and routine. The stakes were high-risk in those days, but they tried to put out alternatives to the culture of fear imposed by the military dictatorship nevertheless. Luis Alfonso, author of *Crónicas secundarias* [Secondary Chronicles], is a cultural promoter and artistic producer, and was a participant in various groups, including the legendary Cucaño Group. Cucaño existed during the early 1980s and was made up of young people working in visual arts, poetry and 'instant art'. He was the leading figure in this collective dream and provides us with a series of stories set in Rosario under the military regime. These accounts build to form a full-blown novel. Their stories condense the narrator's friendships, rebellions, desires, contradictions

and discoveries in his transformation from teenager to young adult in the dark days of military oppression. As the 'chronicles' unfold, a period map of Rosario takes shape, whose contours develop in concrete, popular language without a trace of artifice or nostalgia. These stories stand as a testament to a period when creative impulses were ruthlessly repressed, a time when freedom of expression was a daily battle to challenge the government's efforts to impose and maintain strict social order through a policy of fear and individualism.





LITERATURE

KINCÓN

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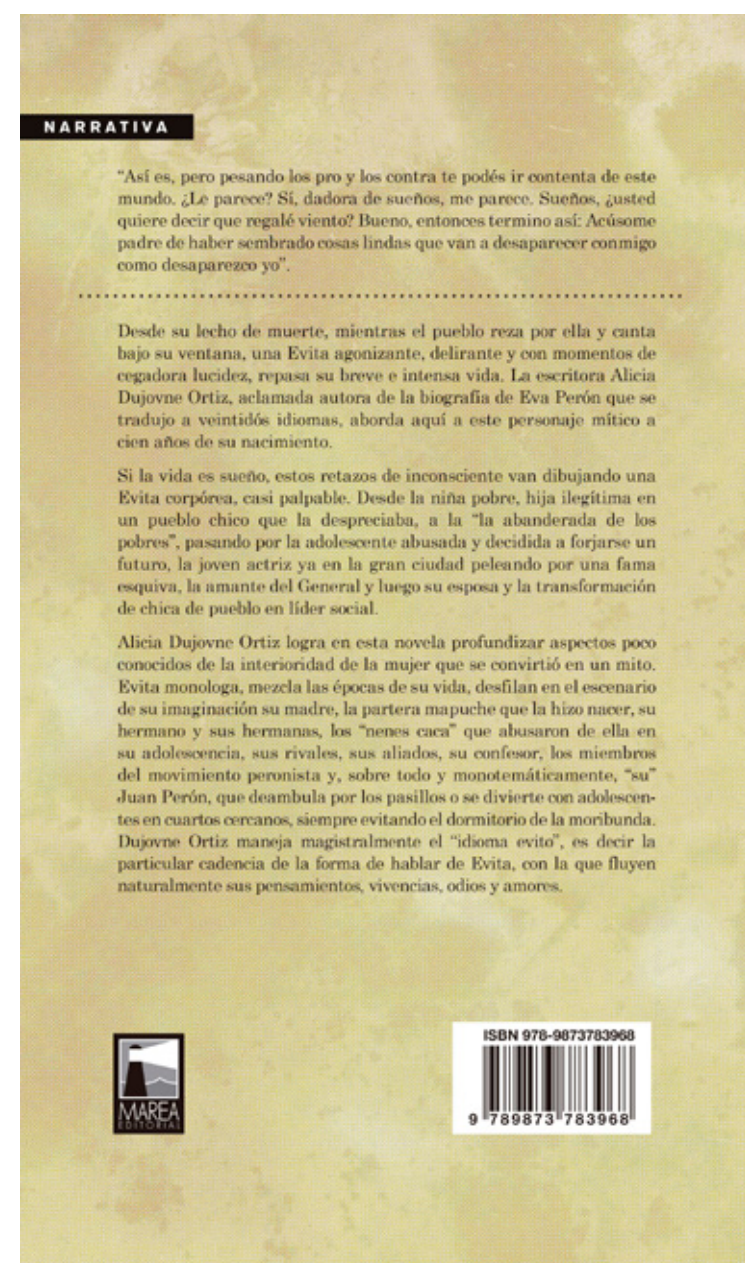
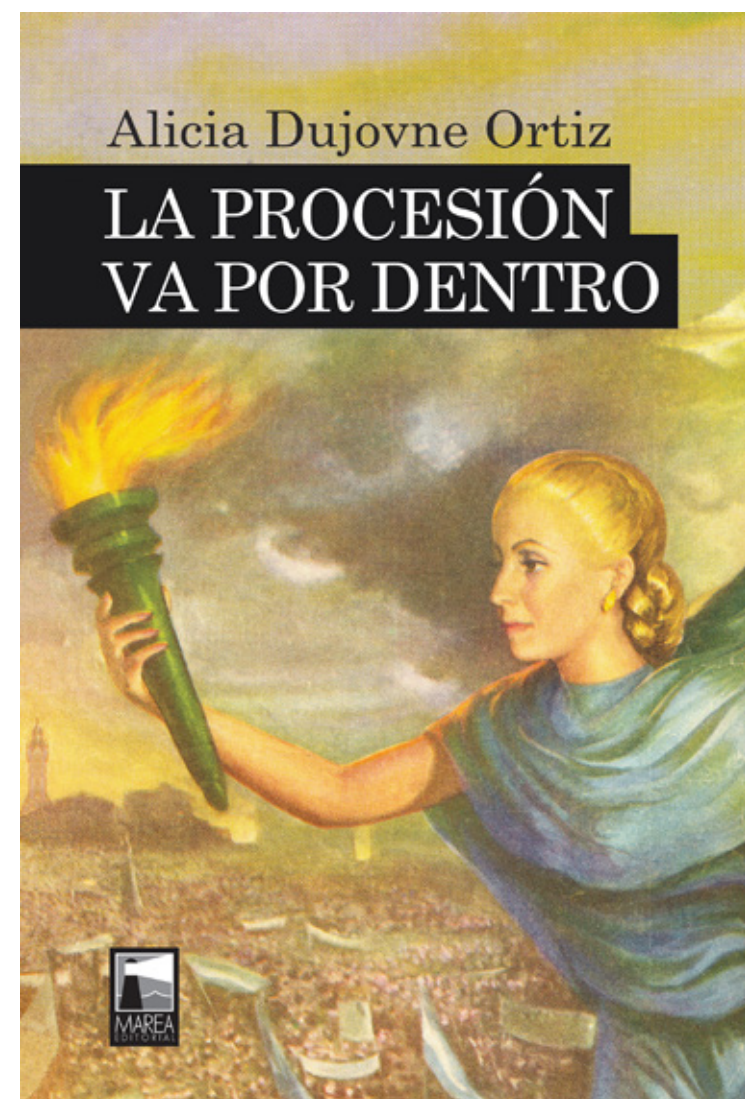
The journalist, writer, screenwriter and critic, Miguel Briante, is one of Argentina's outstanding yet hard-to-classify intellectuals from the last quarter of the twentieth century. Admired by colleagues like Ricardo Piglia, María Moreno and Juan Martini, he published just four short story books and one novel in his lifetime. *Kincón* – the local pronunciation for 'King Kong' – is the story of an obsession, a tale born in the early 1960s as a short story and transformed in the mid-1970s into a choral, polyphonic novel pulsing with blood and life. The novel is open to many possible readings: as a social novel, a political argument, an essay on how to construct reality. But there is no doubt: this is one of the most important novels of Argentinian literature of the last forty years.

The story of Bentos Márquez Sesmeao – a.k.a. *Kincón*, a real-life character from the author's hometown of General Belgrano, Buenos Aires Province – begins when Bentos is torn from the jungles of Brazil's Mato Grosso and inserted into life in the Argentinian Pampas. Here he is different, strange. From that moment, the story explodes into an endless panoply of tales and voices that weave a web of different points of view. *Kincón*/Bentos Márquez Sesmeao represents 'otherness',

and Miguel Briante's narrative skill ingeniously contrasts the different uses of language and their tensions in his descriptions of reality.

Excerpt

So they wouldn't hate you, *Kincón*, even if it weren't true, even if half those things'd been invented. So they wouldn't hate you, when the greatest sin a man can commit in these towns ain't killin' another fella, or stealin', or bein' a police informer, or becomin' a rustler or a bank robber, but what you done without knowin' it: wakenin' folks' imaginations and unsettlin' them with your fame. Folks' in these towns have some fierce imaginations. I know, it's about you, not them, not us, not me. But in the long run you are us, or part of us at least; our best invention. And forgive me, y'all please forgive me, but I'm gettin' on now, and for all they say I never spit – that means I never shut up – I must be right about somethin'. But I quit explainin' myself, explainin' yourself.



LITERATURE

LA PROCESIÓN VA POR DENTRO [THE TUMULT WITHIN]

AUTHOR: **Alicia Dujovne Ortiz**

ISBN: **978-987-3783-96-8**

YEAR OF PUBLICATION: **2019**

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On her deathbed, while her people pray and sing beneath her window, a failing, delusional Evita Perón undergoes moments of blinding lucidity as she mentally replays her short, intense life. Writer Alicia Dujovne Ortiz, acclaimed author of Eva Perón's biography (translated into twenty-two languages) tackles this mythic character one hundred years after her birth. If, in the words of Calderón 'life is a dream', these snippets from her unconscious paint an almost physical, palpable Evita: from the poor girl, an illegitimate daughter in a small town that despises her, to the 'standard-bearer of the poor'; and in between the abused teenager determined to forge a future for herself, the young actress in the big city fighting for elusive fame, the general's mistress and later wife, her transformation from small-town girl into social leader. In this novel, Alicia Dujovne Ortiz successfully delves deeper into lesser-known aspects of the inner life of the woman who became an Argentinian myth. Evita's monologues juxtapose different stages in her life. Parading through her jumbled mind are her mother, the Mapuche midwife who attended her birth, her brother and sisters, the privileged

'nenes caca' (literally 'crap kids') who shouted abuse at her in her teens, her rivals, her allies, her confessor, members of the Peronist movement and above all, like a scratched record, 'her' Juan Perón, who wanders the corridors or has fun with teenagers in nearby rooms, always avoiding his dying wife's bedroom. Dujovne Ortiz's handling of the idioms and cadences of Evita's way of speaking is masterful, and from it pour a natural flow of the great woman's thoughts, experiences, loves and hates.



LITERATURE

AL REY DE CONSTANTINOPLA [TO THE KING OF CONSTANTINOPLE]

AUTHOR: **Fernando Calvi**

ISBN: **9789874164247**

YEAR OF PUBLICATION: **2019**

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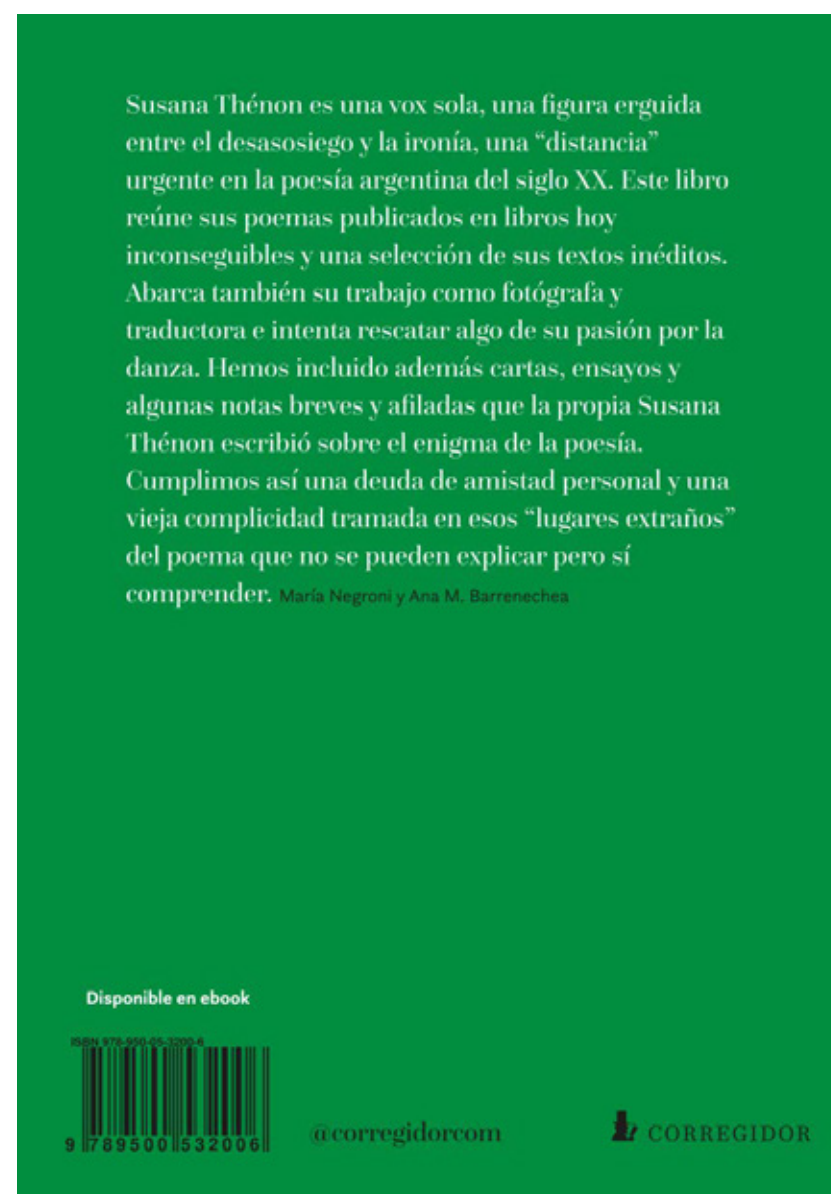
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Only someone paranoid can see a conspiracy for what it is. And only someone who can see it for what it is can tell it the way it is. The book's protagonist writes scripts for television. Laughing eyes follow her down the street. She receives threatening phone-calls. Her scripts are being tampered with. And there's this spy who's constantly intercepting her a in different disguises. She ends up caught in a wacky, farcical science-fiction web of political intrigue, where information isn't very well-concealed and the villains don't seem bothered to keep their invasion plans under wraps. So what's worse: knowing or not knowing?

Drawn in a style free and modern, yet reminiscent of 1950s comics, Calvi lays bare the clichés of science fiction

literature. Aliens, power, individualistic heroism, even literature, everything has its rules. And to discover them is to kill the Last Monster.



LITERATURE

LA MORADA IMPOSIBLE [THE IMPOSSIBLE ABODE]

AUTHOR: **Susana Thénon**
ISBN: **9789500532006**
YEAR OF PUBLICATION: **2019**

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Susana Thénon (1935–1991) was an Argentinian poet, translator and photographer, a contemporary of the Sixties Generation along with Alejandra Pizarnik and Juana Bignozzi. Yet by her own decision, she remains outside the canon, an isolated and unclassifiable voice, standing tall somewhere in the territory between disquiet and irony, an urgent ‘distance’ in twentieth-century Argentine poetry. This volume brings together her published books of poems: *Edad sin tregua* [Age Without Truce], *Habitante de la nada* [Inhabitant of Nothing], *De lugares extraños* [On Strange Places], *Distancias* [Distances] and *Ova completa* [Complete Ova], as well as a selection of unpublished texts. It also covers her photographic work, to which she devoted herself for decades, as well as her translations, while also bringing to life her passion for dance in her photographs of Iris Scaccheri. We have also included essays published in literary journals and supplements, as well as some short, incisive articles that Susana

Thénon wrote on the enigma of poetry. Her playfulness and freedom with language manifested itself in a variety registers: high poetry and popular vernacular, a mixture of discourses and themes, the predominance of prose, the degradation of culture, the violent clash of styles, a break with commonplaces and the impositions of society through humour (always politically incorrect!). Her work is currently being translated into several languages (English, German and Portuguese). The interest in her work and the perception of her profound relevance to our present – she has never felt more contemporary – grow day by day, as do feminist re-readings around the world, discovering the continuity of feminist tradition in Argentinian literature. Thénon is a disobedient poet like no other, and her poetry can take on the pulse of new dissenting political and literary generations fighting for women’s rights. Her republication will allow new generations to access her work.



LITERATURE

POESÍA REUNIDA [COLLECTED POETRY]

AUTHOR: **María Teresa Andruetto**

ISBN: **978-987-4466-61-7**

YEAR OF PUBLICATION: **2019**

EDITORIAL: **Ediciones En Danza**

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This volume brings together the entire poetic oeuvre to date of one of the most highly garlanded writers in Argentinian literature: María Teresa Andruetto. It also includes a series of unpublished poems written between 2018 and 2019. The author, who has excelled in whatever genre she has visited – children’s literature, narrative, essay and theatre – has written seven books of poetry, published between 1993 and 2017: *Palabras al rescoldo* [Words on the Embers] (1993), *Pavese y otros poemas* [Pavese and Other Poems] (1998), *Kodak* (2001), *Beatriz* [Beatrice] (2005), *Sueño americano* [American Dream] (2008) and *Cleofé* (2017), all included here, in *Poesía reunida* [Collected Poetry]. The meticulous introductory essay for the volume has been written by the renowned professor Jorge Monteleone. After its publication, *Poesía reunida* was immediately seized upon the Argentinian reading public. The first edition sold out within thirty days.

Born in 1954, María Teresa Andruetto is an Argentinian writer whose main themes are the construction of individual and social identity, the aftermath of dictatorship in her country, and the world of women and gender issues. Her work, which has been awarded numerous awards, is studied at universities throughout the Americas and Europe, and has prompted illustrated object-books, shorts, poetry and music performances, choreographies, on-stage story-telling and theatrical adaptations. Her prose has been translated into various languages, including German, Chinese, French, Galician, English, Italian, Lithuanian, Portuguese and Turkish. Much of her poetic and narrative work has appeared in various anthologies published

in Argentina and other countries. She is a visiting professor to numerous undergraduate and postgraduate training spaces, and as an author has been invited for congresses, seminars, book fairs and conferences, both at home and abroad. She co-edits the collection *Narradoras Argentinas* [Argentinian Women Narrators] for the Editorial Universitaria de Villa María (EDUVIM), where she works bringing to light the writing of Argentinian ‘disappeared’ women writers published between the fifties and the nineties.

Her main awards include:

the 2012 Hans Christian Andersen Prize, awarded by IBBY (International Board on Books for Young People) and often referred to as ‘The Little Nobel Prize in Literature’;
the 1992 Luis José de Tejeda Municipal Prize for Literature for her novel *Tama*, awarded by the Province of Córdoba;
Argentina’s National Fund of the Arts Novel Prize 2002 for *La mujer en cuestión* [The Woman in Question];
the 2009 Ibero-American SM Prize for Children’s and Young Adults’ Literature;
the 2014 Konex Platinum Prize for Children’s Literature;
the 1999 Terra Ignota International Story Prize.

MISCELLANEOUS

COMIDA INTERNACIONAL VEGANA [INTERNATIONAL VEGAN COOKING]

AUTHOR: **Las hermanas veganas [The Vegan Sisters]**

ISBN: **978-950-24-1680-9**

YEAR OF PUBLICATION: **2020**

www.albatros.com.ar/productos/comida-internacional-vegana-las-hermanas-vegnas/

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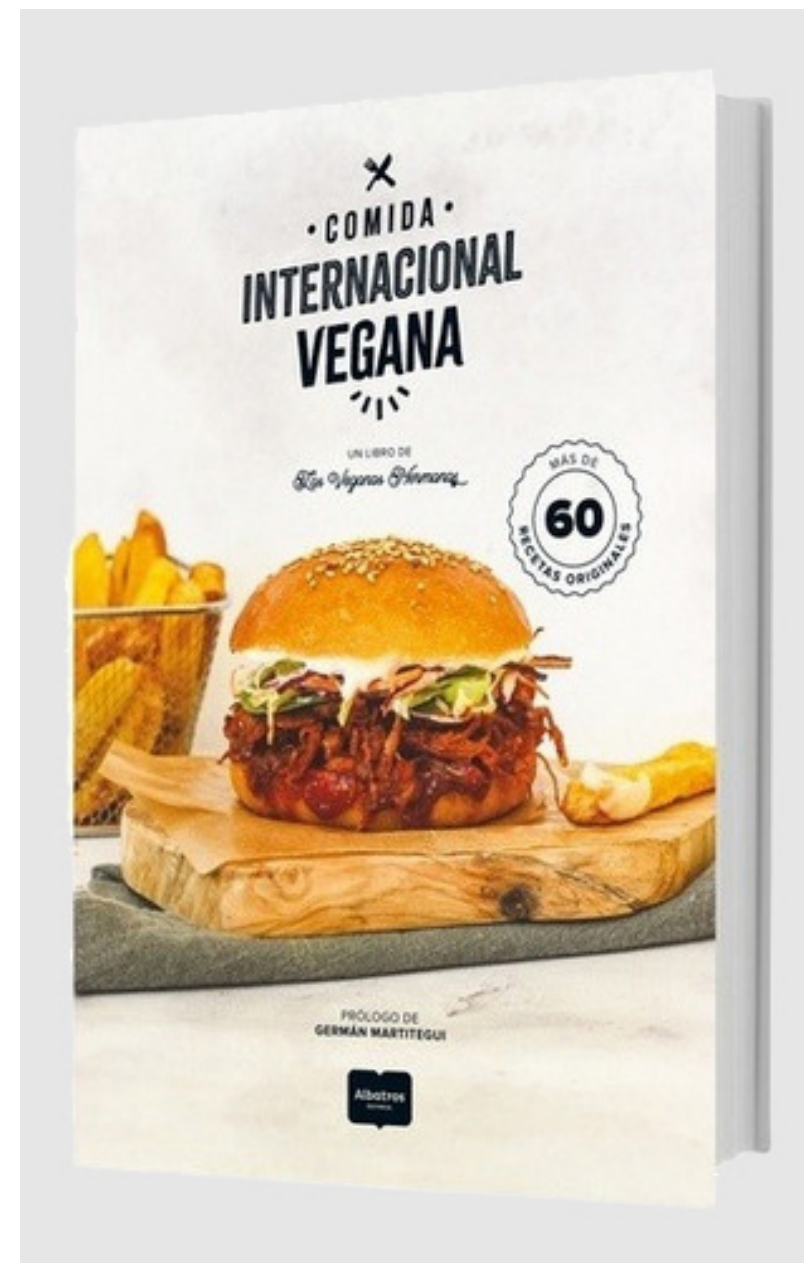
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One of the greatest delights of foreign travel is the chance to try new flavours, enjoy the wonders of unknown ingredients and discover different ways to combine seasonings. There are many, many traditional dishes in international cuisine that most vegans would never even entertain because they contain animal-based ingredients. But ‘The Vegan Sisters’ decided to ‘veganise’ everything, from crispy croissants to creamy risottos, via spicy tacos and unconventional sushi, and finishing up with a scrumptious lump of cheesecake. We ‘The Vegan Sisters’ – a.k.a. Lorena, Mariela and Sabrina Raffaelli – are the creators of the blog www.holavegan.com. We come from a traditional Argentinian Italian/Spanish family background. Professionally, all three of us work as designers, though in the fields of graphic design, fashion and accessories respectively. But when all three

of us went vegan around the same time, a whole new world of cooking opened up for us. After long pilgrimages, building up our hopes and backing each other to the hilt, we released our first book in March 2019: *Comida Típica Argentina Vegana* [Traditional Argentinian Vegan Cooking]. We’re currently working on our second. ‘These wonderful self-starters of vegan cuisine represent everything that’s right about food. They put passion, research and verve into making recipes vegans wouldn’t otherwise be able to eat simple and easily accessible.’ Germán Martitegui, renowned Argentinian chef.